

# MUSICAL COURIER

A WEEKLY JOURNAL  
DEVOTED TO MUSIC AND ITS ALLIED ARTS

Thirty-seventh Year

Price 15 Cents

Subscription \$5.00

Foreign \$6.25 Annually

VOL. LXXII.—NO. 5

NEW YORK, THURSDAY, FEBRUARY 3, 1916

WHOLE NO. 1871



Copyright by Mishkin Studio, New York.

**ANNA FITZIU**

**Who Created the Role of Rosario in the World  
Premiere of "Goyescas" at Metropolitan  
Opera House, New York**

# MUSICAL COURIER

## INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.

Church, Concert and School Positions Secured.  
MRS. BABCOCK,  
CARNegie HALL, New York.  
Telephone, 2634 Columbus.

MR. AND MRS. THEO. J. TOEDT,  
VOCAL INSTRUCTION.  
Home Studio: 163 East 62d St., New York.

H. RAWLINS BAKER,  
PIANOFORTE INSTRUCTION.  
Studio, 404 Carnegie Hall.  
Tel. 3061 Circle.

DUDLEY BUCK,  
TEACHER OF SINGING.  
Aeolian Hall, 23 West 42nd St.  
Phone, 7498 Bryant. New York.  
Fall term begins Sept. 13th.

BARONESS KATHERINE  
EVANS VON KLENNER,  
GARCIA VOCAL METHOD.  
Grand Prix Paris Exposition, 1900.  
952 Eighth Ave., N. Y. Tel. 651 Circle.

HANS KRONOLD,  
Teaching Violoncello and Ensemble.  
Weekly Lecture Recitals.  
Studio: 2331 Broadway—Elevator Entrance 8th St.

JOHANNA BROCKS-OETTEKING,  
COLORATURA SOPRANO.  
Concerts, Oratorio, Musicales. Five Languages.  
Also VOCAL TEACHER.  
609 West 137th Street, New York.

PAUL SAVAGE,  
VOICE CULTURE.  
803 Carnegie Hall,  
New York.

JESSIE DAVIS,  
PIANIST.  
Concerts—Recitals—Lessons.  
Studio: 701 Pierce Bldg., Boston.

MAX KNITEL-TREUMANN,  
BARITONE.  
Voice Culture—Art of Singing.  
Studio, Carnegie Hall.  
Mail address: Fifth Ave., New Rochelle, N. Y.

E. PRESSON MILLER,  
TEACHER OF SINGING.  
846 Carnegie Hall. Tel. 1350 Circle.

MARY HISSEM DE MOSS,  
SOPRANO—TEACHER OF SINGING.  
Address personally, 106 W. 90th St.  
Phone, 3552 River.  
Management: Standard Booking Office,  
Aeolian Hall, New York.

FLORENCE E. GALE,  
SOLO PIANIST.  
Recitals and Concerts.  
Instruction, Leschetizky Method.  
151 W. 70th St. Telephone, 5331 Columbus.

ZIEGLER INSTITUTE OF NORMAL SINGING  
MME. ANNA E. ZIEGLER, Director.  
Met. Opera House Bldg., 1425 B'way, New York.  
Tel. 1274 Bryant.

MR. AND MRS. JOHN DENNIS MEHAN,  
VOCAL INSTRUCTION.  
Suite 70, Carnegie Hall. Phone, 1472 Circle.  
Residence, and Home for Students, Cliffforest.  
For particulars apply, CARNegie HALL STUDIO.

HENRIETTA SPEKE-SEELEY,  
SOPRANO—TEACHER OF SINGING.  
1425 Broadway—Metropolitan Opera House.  
Residence, 2184 Bathgate Ave. Phone, 3067 Tremont

M. F. BURT SCHOOL  
Sight-Singing, Ear-Training, Musical Stenography. Normal courses in Public and Private School Music. Special coaching for church trials.  
New York School, 809 Carnegie Hall.  
Address Brooklyn School, 48 Lefferts Place.

ROSS DAVID,  
VOCAL STUDIOS.  
The Rutland, 256 West 57th St., New York.

HERBERT DITTLER,  
CONCERT VIOLINIST.  
Pupils Accepted.  
828 Seventh Ave., New York. Phone, Circle 2490.

BLANCHE GOODE,  
PIANIST  
Available for Recitals (Knabe Piano Used)  
c/o Joseph Joiner, 437 Fifth Ave., New York

ALBERTA PARSON PRICE,  
PIANIST.  
Pupil of Gabriilowitsch.  
Soloist, Accompanist, Ensemble.  
2 West 29th St. Parson Price Studio.

THE HELENE MAIGILLE  
AMERICAN SCHOOL OF BEL CANTO  
(Science of Vocal Art)  
Hotel Majestic, Central Park West at 72nd St.,  
New York

LOIS MAY ALDEN,  
MUSIC STUDIOS—VIOLIN, VOICE, PIANO.  
Southern Tour in March.  
135 West 69th St., N. Y. Phone Columbus 3447.  
Mgt. Standard Booking Office, Aeolian Hall, N. Y.

ELIZABETH K. PATTERSON,  
SCHOOL OF SINGING.  
Studio: 257 West 104th Street.  
Phone, 8101 Riverside.

JANET BULLOCK WILLIAMS,  
TEACHER OF SINGING.  
122 Carnegie Hall.

LEOPOLD WOLFSOHN,  
PIANIST—INSTRUCTION.  
New York Studio: 155 W. 118th St.  
Phone, Morningside 1137.  
Brooklyn Studio: Pouch Gallery, 345 Clinton Ave.  
Phone, Prospect 6400.

MR. FRANCIS STUART,  
TEACHER OF SINGING.  
Carnegie Hall, Studios 1103-4, New York City.

SIGNOR FILOTEO GRECO,  
THE ART OF SINGING.  
Studio: 62 East Thirty-fourth Street, New York.  
Telephone: 4879 Murray Hill.

MORITZ E. SCHWARZ,  
Ass't Organist, Trinity Church, New York.  
RECITALS AND INSTRUCTION.  
Address Trinity Church, New York.

GALIN - PARIS - CHEVÉ SCHOOL OF  
SIGHT SINGING—EAR TRAINING.  
Wilbur A. Luyster, Director.  
New Location, 220 Madison Avenue.  
New-Beginners and Advanced Students classes  
being formed (Day). Individual work may be  
begun at any time. Positive results. Ask former  
students. Phones, 427 Murray Hill.  
5469 J Bedford.

MISS EMMA THURSBY,  
SOPRANO.  
Will receive a limited number of pupils.  
Residence, 34 Gramercy Park.  
Phone, 3187 Gramercy. New York City.

MRS. HENRY SMOCK Miss SUSAN S.  
Positive Expert  
Breath Control. Coaching.  
Perfect Placement. VOCAL STUDIOS Diction in all  
languages.  
The Coronet, 57 W. 58th St. Tel. 2450 Plaza.

HERBERT WILBER GREENE,  
SCHOOL OF SINGING.  
Director of the Brookfield Summer School of Singing  
701 Carnegie Hall, N. Y. City.

LOUISE KELLOGG,  
TEACHER OF SINGING.  
1211 Carnegie Hall. Tel. 1350 Circle.

ALEXANDER LAMBERT,  
792 Lexington Avenue,  
New York City

CHEVALIER ASTOLFO PESCIA,  
Maestro BEL CANTO.  
Studio: 67 Metropolitan Opera House Bldg.,  
1425 Broadway, New York. Phone, Bryant 1274.

CLARENCE ADLER,  
PIANIST—INSTRUCTION  
154 West 72d Street, New York  
Phone: Columbus 1311

THE ANNE STEVENSON STUDIOS  
828-829 Carnegie Hall. Tel. 2822 Circle.  
The Science and Art of Singing.

CLAUDE WARFORD,  
TENOR.  
Metropolitan Opera House.  
1425 Broadway, New York.

CARL M. ROEDER,  
PIANIST—INSTRUCTION.  
607 Carnegie Hall and 423 East 140th St.

FREDERICK E. BRISTOL,  
TEACHER OF SINGING.  
No. 143 West 42d St., New York.

MR. CHARLES LEE TRACY,  
PIANOFORTE INSTRUCTION.  
Certified Teacher of the LESCHETIZKY METHOD.  
Studio: Carnegie Hall, New York City.

JOSEPH PIZZARELLO,  
VOCAL INSTRUCTION.  
Voice Developed—Style, Opera.  
851-852 Carnegie Hall, New York.

WALTER L. BOGERT,  
President National Ass'n Teachers of Singing, 1915;  
President, N. Y. State Music Teachers' Ass'n, 1913.  
Baritone. Teacher of Singing. Lectures and recitals.  
130 Claremont Ave., New York. Tel. 291 Morn'side.  
Tuesday and Friday, 114 West 72d St.

F. W. RIESBERG,  
INSTRUCTION—PIANO, ORGAN, HARMONY.  
With the "Musical Courier"; Sec'y Manuscript  
Society; Organist Central Baptist Church, New  
York. 439 Fifth Ave.; Tel. 2292 Murray Hill.  
Residence, Park Hill, Yonkers, N. Y.

CARL FIQUÉ, PIANO  
KATHERINE NOAK-FIQUE,  
DRAMATIC SOPRANO  
FIQUE MUSICAL INSTITUTE  
128 DeKalb Avenue, Brooklyn.

ALICE GARRIGUE MOTT,  
ART OF SINGING.  
172 West 79th St., New York.

LOUIS CORNELL,  
CONCERT PIANIST.  
Pupils accepted.  
645 Madison Ave., New York. Phone, Plaza 7483.

LILLIAN SHERWOOD NEWKIRK  
VOICE CULTURE.  
Special attention to tone production.  
1425 Broadway, Met. Opera House Bldg., N. Y.  
Mail address, 11 Morgan Ave., Norwalk, Conn.

JESSIE FENNER HILL,  
(Jessie G. Fenner)  
TEACHER OF SINGING.  
Metropolitan Opera House, 1425 Broadway, N. Y.  
Phone, Bryant 9086.

ARENS VOCAL STUDIO,  
The Art of "Bel Canto" in all its Branches.  
Fall Term begins October 1st.  
308 W. 56th St. Tel. 3539 Columbus.  
Send 12c. address Sec'y. for Booklet,  
"My Vocal Method."

MME. ADELE LEWING,  
PIANISTE.  
Authorized teacher of the Leschetizky Method.  
Residence Studio: The Sherwood, 58 West 57th St.  
Tel. 9080 Plaza.  
Downtown Studio: Steinway Hall.

MARY ELIZABETH CHENEY,  
SOPRANO.  
Teacher of Singing.  
500 Carnegie Hall, New York

HATTIE CLAPPER MORRIS,  
TEACHER OF SINGING IN ALL BRANCHES.  
1730 Broadway, Cor. 55th St.  
Telephone, 4117 Columbus.

MRS. WILLIS E. BACHELLER,  
VOICE PLACEMENT AND REPERTOIRE.  
Studio, 220 Madison Ave., New York.  
Phone, Murray Hill 427.  
Residence: Hotel Warrington, 161 Madison Ave.

MME. EMMA A. DAMBMANN,  
(MRS. HERMANN G. FRIEDMANN)  
CONTRALTO.  
Vocal Instruction, Concerts.  
Residence Studio, Hotel Calumet.  
Phone: Columbus 1628. 340 West 57th St.

THE NEW YORK INSTITUTE FOR  
VIOLIN PLAYING, PIANO AND  
VOCAL CULTURE, 230 East 62d Street.  
Complete musical education given to students  
from the beginning to the highest perfection.  
F. & H. CARRI, Directors.

T. TERTIUS NOBLE,  
ORGANIST AND MASTER OF THE CHOIR.  
St. Thomas' Church, Fifth Ave. and 53d St.  
Lessons in Organ, Theory and Composition.

VON DOENHOFF,  
VOICE—HELEN. PIANO—ALBERT.  
1186 Madison Ave.  
Phone: 1332 Lenox.

DANIEL VISANSKA, VIOLINIST  
Nine years of successful teaching and concertizing  
in Berlin. Will accept engagements and a limited  
number of pupils.  
Address: 25 West 126th St., New York.  
Phone, Harlem 3427.  
[In Philadelphia Mondays. Address 1821 Dia-  
mond St.]

BRUNO HUHN,  
41 West 45th St., New York.  
Tel. Bryant 9080.  
STYLE, DICTION, REPERTOIRE, ETC., TO  
VOCALISTS.

**BUGGINI'S** SPECIALTY  
To teach singers to feel the beauty of the Italian language and then to express it in their song—Italian, French, English, German, etc. Some of her celebrated pupils: Culp, Ingram, Gotes, etc. Languages, Painting, Singing lessons by famous teachers. Apply in person at the studios, 166 West 79th St., N. Y.

**MABEL KING** CONTRALTO  
Concert Recital Oratorio  
Address: 333 Jacunda St., Pittsburgh, Pa.

**SAMUEL GARDNER** Violinist  
AVAILABLE FOR CONCERTS.  
Address Musical Courier, New York

**LEVY** PIANIST  
Kimball Hall Chicago

**PERMELIA GALE** CONTRALTO  
CONCERT ORATORIO REGITAL  
Management: Alma Voedisch, 3941 Rokeby Street, Chicago, Ill.

**Mrs. HALL McALLISTER**  
TEACHER OF SINGING  
Musical Management  
371 Marlborough Street Boston

**MORTIMER WILSON**  
Composer : Conductor : Theoretician  
Philadelphia

"Not all may become Artists, but everyone can be taught to sing artistically."  
**HAGGERTY-SNELL** Teacher of Vocal Music  
130 West 97th Street New York City

**WASSILI LEPS** CONDUCTOR  
Symphony, Opera, Oratorio  
THE POWELTON, PHILADELPHIA, PA.

**TORPADIE** Soprano  
Address: Music League of America, 33 W. 42nd St., N. Y.  
"A sincere artist, and one whom it will be a pleasure to hear again."—N. Y. Tribune

**HENRY A. RUSSOTTO**  
CLASSES IN SOLFEGGIO SIGHT SINGING  
STUDIO: METROPOLITAN OPERA HOUSE  
1425 Broadway, New York. Room 67. Phone. Bryant 5354

**LAETA HARTLEY** Concert Pianist  
Management: WALTER ANDERSON, 171 W. 57th St., New York (Mason & Hamlin Piano)

**MAX FRIEDMAN, PIANIST**  
Studio: 267 VERNON AVENUE, BROOKLYN, N. Y.  
Phone, 5163 Williamsburg.

**Carolyn WILLARD** PIANIST  
FINE ARTS BUILDING CHICAGO

**BIRDICE BLYE** Concert Pianist  
5424 Blackstone Avenue, Chicago  
STEINWAY PIANO USED

**Philipp MITTELL**  
TEACHER OF VIOLIN and ENSEMBLE PLAYING  
939 Eighth Ave., New York City Phone 9630 Columbus

**SHUMSKY-MARIO** TENOR  
Voice Culture and Artistic Singing.  
Russian, Italian, German and French Repertoire.  
Approved by Julio and Tito Riccardi, Tamagno, Brogi, De-Falco, Etc.  
Studio: Metropolitan Opera House Bldg., 1425 Broadway, New York.

**MARIE LOUISE TODD** PIANIST  
TEACHER OF PIANO  
Studio: Carnegie Hall New York

**BUTLER** Soprano  
PUPILS ACCEPTED  
512 Fine Arts Building, Chicago, Ill.

**SUE HARVARD, Soprano**  
Season 1915-16 King Edward Apt's, Bayard St., Pittsburgh  
Business Address: 815 Liberty Avenue, Pittsburgh

**DUNNING SYSTEM** OF IMPROVED MUSIC  
STUDY FOR BEGINNERS.  
Send for information and booklets of endorsements. Mrs. Carrie Louise Dunning, 8 West 40th St., New York City. Western address: Portland, Ore.

**Louise St. John WESTERVELT** SOPRANO  
Concerts, Oratorios, Recitals  
1353 N. State St., Chicago, Ill.

**EMILY CHURCH BENHAM** CONCERT PIANIST  
Management: Ella May Smith, 60 Jefferson Ave., Columbus, Ohio.

**REUBEN H. DAVIES** CONCERT PIANIST and TEACHER  
180 Claremont Avenue New York  
Phone, Morningside 4773

**ARTHUR M. BURTON** BARITONE  
Fine Arts Building Chicago

**CLARENCE DICKINSON** Concert Organist  
Organist and Director Brick Church, Temple Beth-El, Union Theological Seminary.  
412 Fifth Ave., New York.

**MAXIMILIAN PILZER** Violinist  
Studio and Residence:  
The Rutland, 260 W. 57th Street, New York.  
Telephone, Circle 2249.

**Gustaf Holmquist** BASSO  
CONCERTS, ORATORIO, ETC.  
Management: Alma Voedisch 3941 Rokeby Street, Chicago, Ill.

**JOHN B. MILLER, TENOR**  
624 Michigan Avenue, Chicago, Ill.

**HAZEL EDEN** SOPRANO  
ARTIST OF THE CHICAGO OPERA COMPANY  
Available for Concerts, Recitals, At Homes, Festivals, etc. For dates, particulars, etc., address JULIUS DAIBER, Auditorium Theatre, Chicago.

**Mme. E. B. de SERRANO**  
Teacher of Olive Fremstad, Mme. Charlotte Maconda, Lucille-Marcel, Caroline Mihr-Hardy  
VOICE CULTURE REPERTOIRE  
430 West 57th St., Tel. 6641 Columbus, New York

**Mme. Hildegard Hoffmann** Oratorio and Joint Recitals with  
**Mr. HENRY HOLDEN** Recitals and Piano Instruction  
Soloist with New York Philharmonic and Boston Symphony Orchestra, &c.  
STUDIO: Steinway Hall  
Address, 144 East 150th Street, New York City.

**Baroness LITTA von ELSNER** VOCAL INSTRUCTION  
562 Park Avenue, New York. Phone, 6793 Plaza.

**LaForge Murphy** DRAMATIC SOPRANO  
Oratorio—Concert—Recital—Pupils accepted  
5000 Dorchester Av., Chicago. Phone, Kenwood 4042

**SIGNOR SARE GAGLIANO** Piano and Vocal Instruction  
330 W. 95th Street, New York Phone: River 6137

**JOHN FINNEGAN** TENOR  
Soloist St. Patrick's Cathedral, N.Y.  
Management, G. DEXTER RICHARDSON  
501 Fifth Avenue, New York  
Personal address: 479 West 146th St., N. Y. Tel. 4949-M Audubon.

**John Prindle SCOTT**  
608 W. 118th St., New York  
Phone Morn'g side 6740  
Composer of "JOHN O'DREAMS," "THE REVELATION," Etc.

**SHARP-HERDIEN** SOPRANO  
5132 Kenmore Avenue Chicago, Ill.

**MIDDLETON** BASS  
Metropolitan Opera Co., New York

**BERGEY** Chicago Opera School  
Fine Arts Bldg., Chicago, Ill.

**BONCI** SAYS:  
"In examining a student's voice and finding it at fault, I always suggest to him to consult there is no voice defect that can escape her notice, and that can not be corrected by her ability, trachea included, when had training has not gone so far as to cause looseness in the vocal chords."  
1744 Broadway, entrance on 56th St. side

**MARIE B. TIFFANY** Soprano  
602 Majestic Theatre Bldg., Los Angeles, Cal.

**KARLETON HACKETT** TEACHER OF SINGING  
Kimball Hall, Chicago.

**HENRY GORDON THUNDER** CONDUCTOR: The Choral Society of Phil., The Fortnightly Club of Phila.  
10 S. 18th Street VOICE Philadelphia

**SERGEI KLIBANSKY**  
Eight years leading teacher, Stern Conservatory, Berlin; three years at Institute of Musical Art.  
Studio: 212 W. 59th St., New York City. (Columbus 2329)

**JENNETTE LOUDON** STUDIOS  
614 Fine Arts Building, Chicago  
HOME OF THE BEETHOVEN TRIO

**EUGENE COWLES** Vocal Instruction and Coaching  
Monday and Thursday Afternoons  
STUDIO: 64 West 40th Street, New York  
Phone, Bryant 4590

**HARRISON M. WILD** Concert Organist  
KIMBALL HALL, 243 Wabash Ave Chicago  
INSTRUCTION  
PIANO, ORGAN  
Conductor—Apollo Musical Club, Mendelssohn Club

**MARY BALL** DRAMATIC SOPRANO  
Exclusive Management:  
**FOSTER & DAVID**  
500 Fifth Avenue New York

**GEORGIA KOBER, Pianiste**  
Pres. Sherwood Music School  
300 Fine Arts Annex CHICAGO, ILL.

**Katharine HOFFMANN** ACCOMPANIST  
WITH SCHUMANN-HEINK TOUR  
Home Address: St. Paul

**S. WESLEY SEARS,** St. James Church, 22d and Walnut Sts. Philadelphia.  
ORGAN RECITALS. INSTRUCTION.

**VITTORIO CARPI** VOCAL TEACHER IN FOUR LANGUAGES  
Florence, Via del Conti, 7

**MILDRED DILLING** HARPISST  
Studio, 18 East 60th St., N. Y. Phone, Plaza 4570.  
Kate Jordan Hewett, Fine Arts Bldg., Chicago.

**CHRISTINE SCHUTZ** CONTRALTO  
"Song of the Canoe" "An Evening Song" "A Little Red Ribbon" "Moonlight and Starlight" (waltz song)  
Hotel Mario Antoinette, Broadway, 40th and 67th Sts., New York  
HALLET GILBERTE Tel. 2740 Columbus

**GRACE WHISTLER** Contralto  
"She has real quality of tone and color."  
—London Daily Telegraph  
Management: Antonia Sawyer, Aeolian Hall, N. Y.  
Personal Address: 2125 Broadway, N. Y.

**MARIE MORRISEY** CONTRALTO  
Management: FOSTER & FOSTER  
25 West 42nd Street, New York  
Phone, Bryant 4422

**WARREN PROCTOR** TENOR  
EXCLUSIVE MANAGEMENT—ALMA-VOEDISCH

**Mme. BUCKHOUT** SOPRANO  
285 Central Park W. (87th Street)  
Tel. 6300 Schuyler

**OLD NEW VIOLINS** ESTABLISHED IN 1863  
ITALIAN STRINGS  
**JOHN FRIEDRICH & BRO.**  
779 FIFTH AVE., NEW YORK

**OLD NEW VIOLINS** ESTABLISHED IN 1863  
ITALIAN STRINGS  
**JOHN FRIEDRICH & BRO.**  
779 FIFTH AVE., NEW YORK



For Information Address

**THE Virgil Conservatory**  
UNEQUALLED ADVANTAGES

Literature Upon Request

MRS. A. M. VIRGIL

11 West 68th St. NEW YORK

# The EVERETT Piano.

One of the three  
Great Pianos of  
the World

**THE JOHN CHURCH COMPANY**

CINCINNATI NEW YORK CHICAGO

OWNERS OF THE EVERETT PIANO COMPANY, BOSTON



## A. B. CHASE PIANOS

### Artisanos

Highest Type of Artistic Instruments

For the Pianist, the Singer, the Teacher, the Student, the Conservatory, the Concert, the Home

Factory at

**NORWALK, OHIO**

Reference: The Editor-in-Chief of THE MUSICAL COURIER.

**GRIMM** Contralto  
CONCERT, ORATORIO, RECITAL  
Address 605 West 112th Street, New York.  
Telephone: Morningside 1391.

**Gordon Campbell**  
Pianist

**Minnie M. McCONNELL**  
VOICE CULTURE AND COACH  
McConnell Vocal Trio  
839 West End Ave., New York. Phone River 6439

**RICHARDSON** SOPRANO  
Management: Harriet Snow, 64 E. Van Buren  
Phone, Edgewater 2070

**ALFRED D. SHAW**  
TENOR  
Concert Oratorio Recital  
Solists Fifth Avenue Presbyterian Church, New York  
(LIMITED NUMBER OF PUPILS ACCEPTED)  
22 West 42nd Street New York

**MABEL COX-VAN GROVE** Soprano  
**ISAAC VAN GROVE** Coach Pianist  
JOINT RECITALS  
397 Fine Arts Bldg., Chicago, Ill.  
Phone, Harrison 2255

**MRS. CARL ALVES**  
Special Attention to Correct Voice Production  
Opera, Oratorio and Lieder  
48 West 90th Street, New York  
Telephone, Riverside 5228

**A. VIRGIL**  
**K. VIRGIL**

## AMERICAN CONSERVATORY

THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST

Among the eighty eminent instructors the following might be mentioned:

Piano—John J. Hattstaedt, Victor Garwood, Allen Spencer, Henriot Levy, Silvio Sciotti.  
Singing—Karlton Hackert, Ragna Linne, E. Warren K. Howe, John T. Read, Charles La Berge.  
Organ—Wilhelm Middelschulte.  
Violin—Herbert Butler, Adolf Weidig.

Theory—Adolf Weidig, Arthur Olaf Andersen.  
Public School Music—O. E. Robinson.  
Dramatic Art—Walton Frye.

JOHN J. HATTSTAEDT, President.

Catalog mailed free.

**CINCINNATI CONSERVATORY OF MUSIC** ESTABLISHED 1867

CLARA BAUR, Foundress.

Conducted according to methods of most progressive European conservatories.

**Elocution—MUSIC—Languages**

Faculty of International Reputation.

Exceptional advantages for post-graduate and repertoire work.

Ideal location and residence department with superior equipment.

Students may enter at any time.

Highland Avenue and Oak Street, Cincinnati, Ohio



For catalogue and information  
address Miss Martha Baur, Directress.

## The Best Bargain is Quality—

THE Conover is one of the few great Pianos of today which is still being built by its original maker :: :: :: :: :: :: :: ::

Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University, is the best proof of its satisfactory tone qualities and durability :: :: :: :: :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago :: :: MAKERS

## BUSH & LANE

The Style 16 Upright Grand Piano  
with the Grand Tone

FACTORY, :: :: HOLLAND, MICH.

**MARGOLIS** VOICE CULTURE  
528 Riverside Drive, N. Y. Phone, Morningside 1778

**LUTIGER GANNON**  
CONTRALTO  
624 Michigan Avenue Chicago, Ill.

Mary Wood Chase School of Musical Arts  
SPECIAL NORMAL COURSE FOR TEACHERS  
Certificates and Diplomas authorized by State of Illinois and accredited by Chicago Board of Education. Catalogue mailed free.  
630 Fine Arts Bldg., Chicago.

**EMIL J. POLAK**  
Accompanist and Coach  
Address: 217 E. 71st St., N. Y. City Phone 923 Lenox

**YAHN** Contralto  
Oratorio : Concert : Recital and Opera  
Phone: Ravenswood 2319 849 Lakeview Place, Chicago  
Direction HARRIET MARTIN SNOW, 64 E. Van Buren Street, Chicago

**HERBERT MILLER** Baritone  
716 Fine Arts Building Chicago

**LOIS BROWN** CONCERT PIANIST  
5412 Woodlawn Avenue, Chicago, Ill.  
Management: J. E. Allen, 421 Fine Arts Bldg., Chicago.

**DAN BEDDOE** TENOR  
Season 1915-16 in America  
Address 414 West 121st St., New York.  
Management: Wolfsohn Musical Bureau

Ovide Musin's Edition  
"Belgian School of Violin"

4 books, first principles to highest virtuosity. Ask for History of Belgian School. Enclose stamp. Address Registrar  
MUSIN'S VIRTUOSO SCHOOL  
Tel. 8268, Chrysler. 51 W. 76th St., N. Y.

BENNO SCHERER, Orchestral Director, Pianist, Accompanist connected with School

**ALOIS TRNKA**  
Concert Violinist  
108 W. 111th St., New York City Phone Cathedral 8805

**EMILIO AGRAMONTE, Jr.**  
TEACHER OF SINGING

Special attention given to voice production, interpretation, repertoire and lyric diction.  
Studio: 250 W. 57th St., Wednesdays and Saturdays  
Phone, Circle 6580.

**ASCHENFELDER**  
Vocal and Piano Instruction  
Studio: 114 W. 72nd St., New York. Phone Columbus 3375

**HAZEL LUCILLE PECK**  
PIANIST  
Permanent Address, Suite 1107, First National Bank Bldg., Pittsburgh, Penna.

**CONTI-BERENGUER**  
Solo Harpist of Chicago Opera Association.  
Now accepting pupils in New York.  
54 East 34th St. Tel., Murray Hill 1267.

**SIBYL SAMMIS MacDERMID**  
SOPRANO  
Pupils Accepted Fine Arts Bldg., Chicago

**DR. CLARK** Baritone  
Recital in Costumes with His Company  
Transcontinental Tour Now Being Booked  
Address Secretary, 83 Auditorium Bldg., Chicago, Ill.

**RICHARD BIGGS**  
CONCERT ORGANIST  
Soloist at San Francisco and San Diego Expositions  
131 Clinton St., Brooklyn, N. Y.

Cincinnati, O. Odd Fellows Temple, Room 508, Cor. 7th & Elm Sts.  
**GRACE G. GARDNER**  
formerly Milan, London, New York  
VOCAL INSTRUCTION  
Pupils prepared for Opera, Concert, Oratorio.  
Special course in Tone-placement, Respiration, Physical Development.  
Injured voices restored, cause demonstrated, defects remedied.

**Yon Studios**  
553 CARNEGIE HALL, NEW YORK  
Telephone Circle 951

S. C. YON—Vocal; Piano; Instructor at Sacred Heart Academy, N. Y.  
P. A. YON—Organ; Piano; Composition; Organist-Choirmaster, St. Francis Xavier Church, N. Y.  
J. C. UNGERER—Gregorian; Liturgy; Organ; Organist-Choirmaster, St. Patrick's Cathedral, N. Y.

**Elsa Fischer**  
String Quartet  
AVAILABLE FOR CONCERTS  
Address J. L. Hagan, 489 Fifth Ave., Room 712, New York.

# MUSICAL COURIER

VOL. LXXII.—NO. 5.

NEW YORK, THURSDAY, FEBRUARY 3, 1916.

WHOLE NO. 1871.

## MUSICAL ACTIVITY IN GERMANY.

**Interesting Features of This Season Include Participation, Both in Concert and Opera, of Artists Who Are Subjects of Countries Now at War with Germany—Forgotten Mozart Operas Revived as the Result of the Banishment of Puccini, Mascagni and Leoncavallo Works from German Repertoire—Dresden Philharmonic Orchestra Established on Permanent Basis.**

[From time to time the Musical Courier publishes articles dealing with the current musical activities of the various countries at war in Europe. Germany, Italy, England, Russia and France have been so described in these columns. The accompanying article by the Musical Courier representative in Berlin, is a supplementary comment on the tonal doings in Germany.—Editor's Note.]

The time honored belief that musical art can only flourish in times of peace no longer holds good—at least not in Germany. A brief glance at the musical activities in this country during the past ten weeks discloses the astounding fact that the musical life of nearly all the larger cities is practically the same as in normal times. In fact, as far as the more important musical activities are concerned, the doings of the large symphony orchestras and of the opera houses, it is absolutely normal. When one considers that this is the seventeenth month of the war, the situation is nothing less than marvelous.

The present season differs in several respects from that of last year. Whereas during the first winter of the war the programs of all the big symphony orchestras were exclusively classic, this season we find the moderns more or less represented, and there is a goodly sprinkling of

stitutions has not been jeopardized. This is a most extraordinary circumstance and shows the strength and reserves of this country in the way of musical forces. And not only this! We find in certain German towns new undertakings of great magnitude being carried out. For instance, in Dresden a new orchestra has been founded, called the Dresden Philharmonic Orchestra. In Carlsruhe a beautiful new concert hall, costing one and a quarter million marks, has just been completed and opened; in Munich a new operatic stage has been founded, and in Berlin a third operatic undertaking, which I have formerly mentioned, has been successfully launched. The public patronage of concerts and operas is essentially the same as in times of peace. In some of these German cities the stranger within the gates would see no signs of war, as far as the musical life is concerned.

Let us now briefly review the more important musical events of a few of the principal towns.

### Dresden.

The new Philharmonic Orchestra, mentioned above, seems to be established on a permanent basis. A society has been founded called "die Gesellschaft zur Foerderung des Philharmonischen Orchesters" (Society for the Furtherance of the Philharmonic) whose province it is to put

the new band on a sound financial basis, and this society has been remarkably successful. Generous contributions, not only from private sources, but also from the municipality have assured the existence of the orchestra for some years to come. Its conductor is Edwin Lindner. Normally the orchestra numbers sixty men, but for the big symphony concerts it is always augmented to eighty. In such standard works as Beethoven's ninth symphony, the "Meistersinger" prelude, Schubert's C major symphony and the "Freischütz" overture, the new organization under Lindner's able leadership is reported to have shown itself worthy to be ranked among the best of the provincial symphony orchestras of Germany. So the Saxon capital now boasts of three permanent orchestras, the Royal, the old Gewerbehaus Kapelle, and the new Philharmonic.

At the Royal Opera, affairs are progressing much as in normal times. This stage has always shown great initiative in the way of premieres, and the present season will be no exception to the rule. Among the novelties to be brought out are "Die Schmiedin von Kent" ("The Smith's Wife of Kent"), by K. von Kaskel, and "Die drei Schneider von Schoenau" ("The Three Tailors of Schoenau"), by Jan Brandts-Buys. These are both novelties that have never yet been performed. Furthermore, the following operas will be given for the first time at Dresden: "Der Arme Heinrich," by Hans Pfitzner; "Vagabund und Prinzessin," by Poldini; "Das Streichholzmaedel," by August Enna, the Danish composer, and Siegfried Wagner's "Baerenhaeuter." The management will also awaken from a long sleep Cimarosa's "Secret Marriage," Gluck's "Iphigenie," Mozart's "Idomeneus" and Smetana's "Verkaufte Braut."

The regular series of fourteen symphony concerts of the Royal Orchestra, under the baton of Fritz Reiner, the successor of von Schuch, is given as usual. As a novelty Strauss' "Alpine" symphony was performed at the second of these concerts. Otherwise the programs have been chiefly classical.

Of interest was the revival of Robert Schumann's C minor Mass by the Dresden Bach Society. This Mass, one of Schumann's last works in large form, is practically forgotten. It contains some beautiful thoughts and occasionally reveals the true Schumann "Innerlichkeit," but unfortunately the clumsy handling of the chorus greatly weakens the effect as a whole.

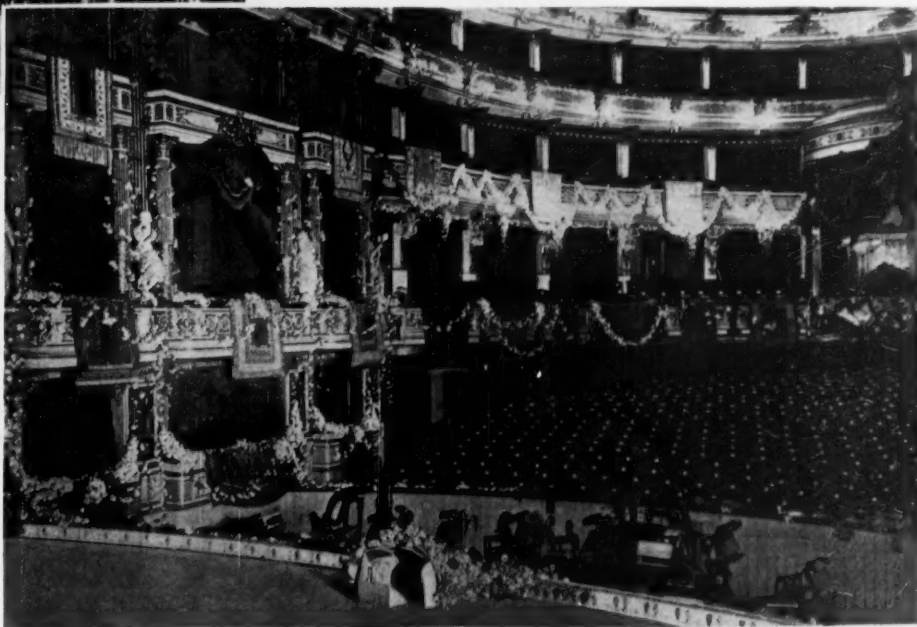
### Munich.

The Royal Opera recently produced Paul Graener's "Don Juan's Last Adventure" ("Don Juan's letztes Abenteuer"), which was accorded a hearty welcome by the public. Details about the work itself were given at the time of the Leipzig premiere. It has already had six performances in Munich before crowded houses. Munich, like Dresden,



EXTERIOR VIEW  
OF THE BERLIN  
ROYAL OPERA  
HOUSE.

INTERIOR VIEW  
OF THE BERLIN  
ROYAL OPERA  
HOUSE.



absolute novelties. Another difference is the reduction of the charity concerts. The public goes now to concerts because it wishes to hear good music well performed. Furthermore, this season, although now only ten weeks old, already has witnessed the premieres of a good many new operas. Stuttgart, Berlin, Hamburg, Magdeburg and Breslau have staged Max Schillings' "Mona Lisa"; Carlsruhe has produced Wolfgang von Waltershausen's "Richardis"; Breslau, the "Insel Aebeloe," by Josef Gustav Mraczek; Frankfurt, "Die Geschwister," by Ludwig Rottenberg, and Cologne, "Rahab," by Klemens von Franckenstein. Many other operatic novelties will be heard on the leading stages during the winter.

Another interesting new feature of this season, particularly in Berlin, is the participation in the musical life, both in concert and opera, of artists who are subjects of countries now at war with Germany. This is particularly true of Russians, as I have on former occasions mentioned in my Berlin letters.

The inroads made by the call to arms among the operatic personnel and the members of the opera and symphony orchestras have been enormous, and yet substitutes have always been found, so that the general activity of these in-



VIENNA OPERA HOUSE.

has a new orchestra called "Das Neue Konzert Orchester," the nucleus of which consists of the members of the disbanded Konzertverein Orchester. This new band of musicians, whose conductor is Ludwig Rueth, has successfully introduced itself to the Munich public. Rueth is said to display uncommon gifts as a leader and he is excessively apt and quick at acquiring routine. He is still a very young man. One of his first deeds with the new orchestra was to bring out a novelty by Ivan Knorr, an orchestral work in the shape of variations on a Ukraine folksong. Reports said that, in point of architecture Knorr leans rather heavily on Brahms, but reveals considerable contrapuntal skill in the interweaving of his ideas. He is, on the other hand, monotonous in his tone coloring. Nevertheless the novelty met with a friendly reception.

The first symphony concert of the Royal Orchestra under Bruno Walter also served to introduce a novelty to Munich, an orchestral composition entitled "Gesprache mit dem Tode" ("Conversations with Death"), by Paul von Klenau. It is a mystical, exotic poem, on which this music is based, and von Klenau has admirably succeeded in reflecting the character of these verses in the score. It is the music of a mystic with a pronounced Oriental coloring. It is uneven as a whole, but proclaims, nevertheless, a strong talent. Its greatest weakness is paucity of melodic invention, which, however, is compensated for in a way by brilliant instrumentation. The verses, which are by Rudolf Bindung, were sung by Luise Willer, of the Royal Opera, with good effect. Various new works will be performed by this orchestra during this season.

#### Hamburg.

Hamburg has the same number of symphony concerts as in ordinary times, and the public attendance is also quite normal. The Philharmonic Society, under Sigmund von Hausegger, is having a successful season, and the Ber-

lin Philharmonic Orchestra, under Nikisch, proves to be as strong a magnet as ever. Max Fiedler, Gustav Brecher, both formerly located in Hamburg, and Jose Eibenschuetz, are also conducting there this season. Nikisch's interpretation of works by Handel, Beethoven, Brahms, Smetana and Wagner, aroused great enthusiasm. Hausegger also aroused interest with his readings of the classics, but still more with a novelty in the shape of a symphony in F major, by Curt Atterberg, the Swedish composer. This, Atterberg's second symphonic work, surprised the Hamburg public and critics. It is laid out on broad, melodic outlines, reveals much originality in invention, is transparent in structure, euphonious and masterly in its instrumentation. Atterberg is still a very young man. He is largely an autodidact, and much may be expected of him in the future. Rarely does a novelty take with the Hamburg public as was the case with the young Stockholm composer's work.

Hamburg has had no dearth of celebrated soloists, for the list already heard there this season includes Emil Sauer, Ottilie Metzger, Julia Culp, Edyth Walker, Elena Gerhardt, Elli New, Elisabeth Boehm von Endert, and many others.

The Hamburg Municipal Opera is flourishing, and the "Volkoper," under Maximilian Morris, is also doing very well, considering the times. Schillings' "Mona Lisa," which was brought out on the former stage, failed to please; but Leo Blech's "Alpenkönig und Menschenfeind," which was produced by Morris on the other stage, had a fair degree of success. The repertoires of both opera houses are made up chiefly of well known standard works.

Who ever thinks nowadays of Franz Schubert as an opera composer? The Hamburg Municipal Opera has recalled the fact that Schubert also wrote operas, and the recent staging of his "Der Häusliche Krieg" ("The Domestic War") aroused much interest. It takes place at the time of the crusades, and the central idea is the same as that of the famous "Lysistrata" episode by Aristophanes. The libretto is light, light also is the music; but it is charming, melodious, suave, and the delight of the Hamburg public was wholly justified.

#### Mayence.

The banishment of Puccini, Mascagni and Leoncavallo from the operatic boards in Germany has had an interesting result. Of course, substitutes had to be found for the popular works of these Italians, and as the contemporary German production, although now considerable, is not equal to the demands, the opera directors have been delving in ancient operatic lore. Mozart above all has been forced to yield up hidden treasures. Several old forgotten operas of his owe their revival to Mars. Thus "Bastien and Bastienne" has been performed in Berlin. Dresden is about to resuscitate "Idomeneus," and now the Mayence Opera has produced his "Gärtnerin aus Liebe" ("La finta Giardiniera"). This performance was practically a premiere, for the work was presented in a new elaboration by A. & L. Berger. It was composed when Mozart was fourteen years old, first performed at Munich in 1775 and then again at Frankfurt in 1789. Then it slept for more than a hundred years. In 1891, however, it was awakened to life again by the Vienna Royal Opera, but since then it has not been given on any stage. The explanation why the opera has only had three series of performances in its 145 years of existence can be sought only in the ridiculous and stupid text, for the music, as one authority has well said, represents "one of the most delicate and fragrant of the early blossoms of this magic musical tree." Were this exquisite music wedded to a less idiotic book, it would surely be heard much oftener.

It was an interesting undertaking on the part of the Mayence stage to bring it out. Many of the arias and ensemble numbers are imbued with the true Mozartian inspiration, and the boy composer was more successful in his musical characterization of the roles than the librettist. The score is a veritable cornucopia of delightful melodies and beautiful harmonies. The performance itself, under



MUNICH ROYAL OPERA HOUSE.

Albert Gorter, was a thoroughly appropriate one. The public was delighted.

#### Cologne.

The Guerzenich Orchestra is giving its full series of twelve subscription concerts this winter. The new conductor, Hermann Abendroth, who succeeded Fritz Steinbach, is a gifted, energetic and temperamental leader, who already has become popular with the public. Our young countryman, Eddy Brown, made his first appearance with this famous orchestra on October 26, and registered a strong impression with the Brahms concerto. He was not a newcomer to Cologne, however, for he was heard last winter with the "Musikalische Gesellschaft." At this same concert Bach's so seldom heard and beautiful suite for flute and string orchestra in B minor was played by Emil Wehsener, first flutist of the Guerzenich as soloist, and his choral, "Befehl Du Deine Wege," was also heard, while the program was brought to a close with Beethoven's "Eroica." It was an evening of the three great German Bs.

The Cologne Opera recently had the premiere of a new one act opera by Klemens von Franckenstein, general intendant of the Munich Royal Opera. Von Franckenstein is a skillful musician, who is thoroughly familiar with all of the effects of the modern orchestra, but his score does not show originality of thematic material or strong dramatic moments.

Cornelius' much neglected "Barber of Bagdad" has also been revived by the Cologne stage.

#### Operatic Premieres in Other Towns.

An interesting experiment was the production of a new opera entitled "Die Insel Aebeloe," by Josef Gustav Mraczek, which was brought out by the Breslau Municipal Opera, on November 13. The text is by Amelia Nikisch (wife of Arthur Nikisch) and Ilse Friedlaender, and is based on a novel by Michaelis. The action is laid on an imaginary island in the far north and is full of romantic life. There is a strong personal note in Mraczek's score. He is a modern among the moderns and does not recognize tonality. In his eternal modulations and enharmonic changes, and in the chromatic lengths to which he goes, he is often monotonous; but nevertheless a strong individuality is always in evidence. Mraczek has much in common with Schönberg, Debussy and Stravinsky. Of lyric melody and conventional harmony there is not a trace. It is impressionistic music, the weight being laid upon mood and color. Notwithstanding the fact that "Aebeloe" offers so little to the general public, the premiere was a pronounced success. Some of the Breslau critics write with unusual enthusiasm and predict a great future for the work. Others, however, look upon it as merely an ultramodern experiment.

The Karlsruhe Opera has brought out a new work by Wolfgang von Walterhausen, the composer, who attracted so much attention with his "Oberst Chabert," which had a great run at the Kurfürsten Opera, in Berlin, a few years ago. In point of invention and workmanship this new work, "Richardis," is said to be a decided advance over "Oberst Chabert," which, after all, was overrated. The new score is said to be full of beautiful ideas and is replete with temperament and color. The prelude to the third act is a beautiful piece of orchestral writing. The opera is, furthermore, well written for the singers and contains some very effective choral numbers. The premiere was a decided success.

On November 30 a premiere occurred at the Frankfurt Opera which interested more because of the libretto than because of the musical contents of the score. The text is based on Goethe's play, "Die Geschwister," which was written in 1776. It was not published and produced, however, till 1805. The composer is Ludwig Rottenberg, the conductor of the Frankfurt Opera and a former protégé of Brahms. The little drama does not afford the composer enough dramatic opportunities. Moreover, Rottenberg, although a first class musician and a conductor possessing many rare gifts, has no originality of invention. In his score there are reminiscences of d'Albert, Blech and Wolf-Ferrari. Thematically it is choppy, stammering music. It is not likely that the novelty will be taken up by other stages.

ARTHUR M. ABELL.

**GEORGE FERGUSON**  
BARITONE  
VOCAL INSTRUCTOR  
Augsburger St. 64, Berlin W., Germany



**ASA HOWARD**  
**GEEDING**

BARITONE  
ASCHAFFENBURGER, STR. 7, BERLIN, W.

Mrs. POTTER-FRISSELL, Piano Pedagogue, (LESCHETIZKY SCHOOL, certificated) instructs in the Higher Art of Piano Playing, and prepares for Public Appearances. Long and successful career abroad. Many pupils now figuring in the concert halls. Only serious pupils accepted. Address, Leubnitz Neuost, Villen Kolone Kirschwiese 1, Dresden.

**Louis Bachner** VOICE PRODUCTION

Studio: Konstanzer St. 62, Berlin W.

"Louis Bachner has been my pupil and assistant here in Berlin for the past four years. I recommend him unhesitatingly."

—Frank King Clark, Berlin, July 10, 1914.

**MAESTRO FRANZ EMERICH** VOCAL INSTRUCTION  
PUPILS PREPARED FOR THE OPERATIC AND CONCERT STAGE  
and **MADAME TERESA EMERICH**

Some Distinguished PUPILS OF MAESTRO AND MME. EMERICH:

CHARLES DALMORES, tenor, formerly Metropolitan Opera Co., and Covent Garden. Lohengrin of Bayreuth festival.  
ADAMO DIDUE, basso, Metropolitan Opera Co.  
FRANCIS MACLENNAN, tenor, Berlin Royal Opera and Hamburg Opera.  
\*HANS TAMELER, tenor, Royal Opera, Karlsruhe.  
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.  
HEINRICH HENSEL, Dramatic  
PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.  
\*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.  
MARGARETE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.  
\*HELENA FORTI, soprano, Dresden Royal Opera.  
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.  
Tenor, Hamburg, Stadt, Theatre.

INSTRUCTION GIVEN IN ENGLISH, GERMAN, FRENCH AND ITALIAN

The names marked \* are those of pupils of Mme. Emerich.

Telephone Amt. Pfalsburg No. 2067

BERLIN, W.W. Nicksberger platz 1

## HUGH ALLAN WINS ST. LOUISANS.

Class Demonstrations and Recitals Fill Up Musical Week in Missouri Metropolis.

St. Louis, Mo., January 25, 1916.

Hugh Allan, who performed so creditably with the Morning Choral Club last Tuesday night, returned as soloist at the "Pop" concert of the St. Louis Symphony Orchestra last Sunday afternoon. Mr. Allan roused his audience to the highest pitch of enthusiasm with his excellent rendition of "Largo al factotum," from "The Barber of Seville," by Rossini, with orchestral accompaniment. His second appearance on the program was a group of songs with piano accompaniment: "Sing Not, Beautiful One" (in Russian), Rachmaninoff; "Dawn in the Desert," Ross, and "Canta da Luna" (Neapolitan song), Nardella.

Mr. Allan possesses great dramatic power of expression. He responded graciously with "I Know a Lovely Garden."

ETTA EDWARDS' CLASS LESSONS IN VOICE.

Although the weather was very inclement, forty pupils of Etta Edwards, 4000 Delmar Building, turned out, January 20, to hear demonstrations by four of her advanced students. Angela Kerman illustrated in tone work, followed by songs; Hettie Scott-Gough, in breathing and diction; Rosalind Sternberg, in trills and scales; Laura Brown, in humming, and the different vowels. The students showed the training of an artist teacher.

DAWLEY AND RUMMELI CONCERTS.

Eula Dawley, dramatic soprano, and Marie Rummeli, concert pianist, have returned from Illinois, where they gave a number of successful joint recitals.

MAY BIRDIE DITZLER'S PIANO RECITAL.

Eight of the advanced piano students of May Birdie Ditzler gave an all Paderewski recital at her studio, January 21. Encores are not permitted at the recitals, but the audience broke the rule by insisting on Clara Korn repeating the polonaise because her interpretation was so full of poetry and her technic thoroughly reliable.

MAY BIRDIE DITZLER.

### Mrs. MacDowell on Tour.

Mrs. Edward A. MacDowell gave a recital recently before the Women's Club of Schenectady. She was introduced by Mrs. Robert Palmer, the president, who spoke eulogistically of the great work Mrs. MacDowell is doing in giving concerts for the benefit of the MacDowell Memorial Association and to further the cause of the MacDowell colony at Petersborough, N. H. The Schenectady Gazette says that "The musical program was delightfully full of charm and reverence for the ideals of the composer." Mrs. MacDowell played compositions by her late husband and gave explanations of the meaning of the pieces. She also told the story of the founding of the colony at Petersborough. Among the numbers which Mrs. MacDowell played were two little fairy morceaux from the book, "Forgotten Fairy Tales," "From a Log Cabin," "Indian Idyl," "Witches' Dance," "The Eagle" and "Improvisation."

### Noted Singer Guest of Pioneer Club, Terrell, Tex.

In the Terrell (Texas) Daily Transcript, December 3, 1915, appeared the following review of Mabel Riegelman's visit to the Pioneer Club of that city:

The Pioneer Club enjoyed a most delightful session Thursday afternoon with one of America's most famous opera singers as the guest of honor.

Miss Riegelman had been invited to address the club, leaving the choice of subject to her pleasure. She chose, because she said the subject lay closer to her heart, "Why Not Grand Opera in English?" The very mention of the subject created applause and struck a responsive note in the thought of every one present.

Miss Riegelman is not just satisfied to be a wonderful artist, she goes about the world leaving a message everywhere and sunshine to illuminate the message. It is her greatest desire to assist in educating the public to demand more music and better music. She be-

lieves that will be when grand opera written in English is the rule and not, as now, the exception.

Miss Riegelman states that many foreigners refuse to sing in English and will not study it, whereas an American girl, when she signs a contract, must sing in four languages, German, French, Italian and English.

Some one in the club asked why there was such a demand for foreign music. Miss Riegelman laughed and replied, "For the very same reason, I suppose we think our clothes are grander if they bear the trade mark of some Paris shop when we all know we have just as lovely things in America, and the same principle holds good with singers. We have just as good singers here as abroad, but we do not have the advantages offered in the old country. We need a municipal opera house. With this and the people brave and enlightened enough to demand grand opera in English, America will lead the world in music."

## CUBAN AUDIENCES FAVOR MME. DEL VALLE'S VOCAL EXCELLENCIES.

Havana Plaudits.

Loretta del Vallé, on tour with Albert Spalding, violinist, has attracted much admiration through her vocal skill. Following her appearance in Cuba's capital, Havana, she was the recipient of these expressions of praise:

Mme. Del Vallé received great applause for the difficult number she sang, and which highly pleased the large audience. Suffice it to say on her behalf that she had to offer several encores in order to gratify the wishes of her public that would not cease to applaud her.—La Lucha.

Loretta Del Vallé, in the aria of "Ernani," by Verdi, and in "The Leaves in the Wind," of Leoni, made her hearers applaud her enthu-



LORETTA DEL VALLE.

siastically, particularly in "The Leaves in the Wind," where she proved the exquisite good taste of her singing.—La Noche.

Mme. Del Vallé again charmed the audience with her clear and well-timbre voice. She is a singer who possesses a faultless style, and who, following the tradition of the really great singers, does not appeal to the galleries, with vocal skyrocket, but carries her message with conviction by means of correct and sincere method.—Bohemia.

Mme Del Vallé ratified the great claim which had preceded her. She sang with incomparable art, showing us that she belonged to a great school and possesses perfect control of her vocal chords which won her much enthusiastic applause, making her sing some extra numbers which attained the same success. In the singing of the "Polonaise" of Mignon from the opera of Thomas she was superb.—Elegantes.

Loretta Del Vallé is a soprano of beautiful voice and intelligence, who captivated the audience from the very first moment. She was greatly applauded.—Diario De La Marina.

Loretta Del Vallé with her beautiful soprano voice captured the audience and was very much applauded.—El Triunfo.

Mr. Spalding was ably assisted by a very beautiful and charming singer, Loretta Del Vallé. In the aria from "Traviata" her radiantly beautiful voice, sonorous even in the extreme height of the third octaves, was one of the greatest musical treats ever offered to the music lovers of this city. She displayed great warmth and beauty of tone in the many difficult passages and the trills and runs were most delicately handled. In the lilting "Polonaise" from Mignon, the crystal purity and the flute-like clarity of her tone earned for her an ovation of applause.—The Havana Daily Post.

Loretta Del Vallé, the beautiful soprano, is the possessor of one of the most beautiful voices ever heard in this city. She was tremendously applauded after both her aria from "Traviata" and the "Polonaise" from Mignon.—Heraldo de Cuba.

Loretta Del Vallé won an ovation of applause for her excellent rendition of the "Polonaise" from "Mignon," and an aria from "Traviata." She has a wonderfully agreeable and sympathetic voice of remarkable flexibility and purity.—El Figaro.

## TORONTO MENDELSSOHN CHOIR TO HOLD THREE DAY FESTIVAL.

Famous Organization, Under Direction of Dr. Vogt, Will Sing Pierne's "The Children's Crusade" Among Other Works.

Toronto, January 27, 1916.

An attentive listener at several concerts in Massey Music Hall this week has been Dr. A. S. Vogt, director of the Toronto Conservatory of Music and founder and conductor of the famous Mendelssohn Choir of this city. This season the dates of the Mendelssohn Choir concerts at Massey Music Hall will be January 31, February 1 and February 2. It is announced that at the third concert Pierne's "The Children's Crusade" will be presented by a choir of about 225 voices, an auxiliary chorus of children numbering about 250, a quartet of eminent soloists, and the entire Russian Symphony Orchestra, all under the direction of Dr. Vogt. A. L. E. Davies, who was associated with the latter in the training of children in 1910 and 1911, has again been entrusted with the youthful vocalists. G. H. Parkes is president of the choir and T. A. Reed secretary. The Russian Symphony Orchestra has been engaged for each performance, and a true festival of music may be expected.

RECITALS IN MR. MASON'S HONOR.

Henry L. Mason, of Mason & Hamlin, Boston, visited the company's chief Ontario representative, Paul Hahn, here last week. On January 15 a special series of recitals was given at the artistic Paul Hahn studios and warerooms in honor of Mr. Mason, who expressed himself as being delighted with the various numbers presented.

HARRY M. FIELD IN LONDON, ENGLAND.

Mrs. Leonard Boyd, of Toronto, has received a cable from her distinguished brother, Harry M. Field, the pianist, stating that he has been set free. Mr. Field, who was interned in Germany, is now in London, England, and it is probable that before long he will come to Toronto, although as yet his plans are not announced.

MAY CLELAND HAMILTON.

### Carl Fiqué's Pupil a Gifted Composer-Planist.

From the Jersey Journal, Jersey City, N. J., January 24, 1916, the following concerning a pupil of Carl Fiqué is culled:

Lo's Pinney Clark is one of Brooklyn's artists on the piano, and she has been hailed by the music critics of the city of churches as an artist possessing unusual intellectual conceptions, and capable of interpretations that are the soul of sympathy. Miss Clark is said to be especially happy in her readings of the products of the modern French school, and it is in this class of piano playing that she has gained her greatest fame.

The young pianist is also a composer; her "Waltz of the Whip o' Will," a graceful and highly imaginative composition, being an especial favorite of piano students.

## MAY PETERSON

Prima Donna Soprano  
Opera Comique Paris

Three Important Engagements in New York

January 14—The Tuesday Musicales Concert Series, Rochester.

January 15—Soloist, Young People's Concert, N. Y. Philharmonic.

February 24, 25—Soloist, N. Y. Philharmonic Orchestra, Carnegie Hall.

"Miss Peterson's voice is beautiful. It is a rich and full-bodied soprano, of which the whole medium scale is even, well placed, and of truly musical timbre."—W. J. Henderson in N. Y. Sun.

Management:  
Music League of America  
Aeolian Hall, New York



# U.S. KERR

BASS-BARITONE  
RECITALS

In English, German, French, Italian, Norwegian  
561 West 143rd St., Telephone 1970 Audubon New York City, N. Y.



## BELGIAN COMPOSER'S WORK PLAYED IN BERLIN BY FRENCH AND ITALIAN ARTISTS.

New Strauss Opera—Schumann's Sister-in-Law an Octogenarian Pianist—New Opera Venture at Munich—Tribute to the Late Gustav Hollaender—Haydn "Novelty."

[These two Berlin letters were opened by the English censor and greatly delayed in transit.—Editor's note.]

Jenaerstr. 21,  
Berlin, W., December 3, 1915.]

This season the number of concerts given for the many different war relief funds equals less than one-fourth of the number given for like purposes a year ago, and the reason is very simple. It has been found that the public will patronage, war or no war, any concert, in which celebrated artists participate, and the question as to whether it is given for a charitable purpose or not, does not seem to be taken seriously into consideration. The people go to concerts to hear the music they love interpreted by great artists. At any rate, it has been a common experience that the general public will not attend inferior artistic productions, even if for a lofty purpose. The people give most generously to the war charities, anyhow, regardless of concerts, and when they do go to a musical entertainment, they wish first of all to be entertained. So it has come about that most of the charity concerts have died a natural death.

Some such concerts, it is true, are still given, although there are relatively few in comparison with last season. But when they are financially successful this is only because of the participation of favorite artists. Such a concert was given on a big scale last Friday evening. Berlin's largest concert hall was sold out, in spite of the fact that the prices were four times the ordinary—the best seats cost twenty marks—and this extraordinary success was due largely to the list of soloists, which could not fail to draw out the Berlin public at any time. Then the fact that the concert was given under the special patronage of the Princess August Wilhelm, who attended in person, also attracted a certain social element.

The program was opened with a prologue written especially for the occasion by Gerhardt Hauptmann. This was spoken by Tilla Durieux, one of the leading actresses of the Royal Playhouse. Hauptmann himself and many other literary notabilities were present. The Philharmonic Orchestra, under Leo Blech, contributed its share, and such local favorites as Hermann Jadlowker, Claire Dux and Josef Schwartz, gave the best they have to offer and were all overwhelmed with applause. The Concert Direction Hermann Wolff managed the affair most cleverly, and a handsome sum was turned over to the fund of the blind soldiers.

MME. MENDELSSOHN AND MME. JOACHIM IN CHAMBER MUSIC.

The following evening another charity concert was given for the benefit of the wives and children of the German civil prisoners in the various countries now at war with Germany. There is naturally much suffering among the families of such men. There was a vast difference between the receipts of this concert and those of the previous even-

ing, and this difference was due solely to the assisting artists. They were of a very different artistic caliber. And yet there were features of interest, chief of which was the fact that the wife of Robert von Mendelssohn and the daughter-in-law of Josef Joachim, were heard in ensemble. Robert Mendelssohn is the nephew of the famous composer, and he is also one of the leading Berlin bankers—in fact, one of the greatest private bankers in Europe. He



THE LATE GUSTAV HOLLAENDER.

is, moreover, an enthusiastic musical amateur and an excellent cellist. Among the various musical treasures which he possesses is the famous Stradivarius cello that formerly belonged to Alfredo Piatti, the great cellist, who was for years associated with Joachim in the London Monday Pops. He paid 80,000 marks for this cello. His wife, whose maiden name was Giulietta Gordigiani, is an Italian, and she ranks even higher as an amateur pianist than her husband as an amateur cellist. All in all they are a remarkable pair of dilettanti. Joachim's daughter-in-law, whose maiden name was Suzanne Chaigneau, was the vio-

linist. She, however, is a professional, and made a reputation before her marriage as the violinist of the Chaigneau Trio, of Paris.

These two women played together César Franck's sonata for violin and piano in A major, so we had the interesting spectacle of a French woman and an Italian woman playing a composition by a Belgian for the benefit of German women and children. In spite of that fact Beethoven Hall was not sold out, although the concert was fairly well attended. The two artists gave an excellent account of the sonata, which is former years was so often heard here in a matchless rendition by Ysaye and Pugno. They also played together with a cellist, Max Baldner, Brahms' C major trio. Vocal numbers were contributed by Eva Katharina Lissmann and J. von Raatz-Brockmann.

### THE FOURTH NIKISCH PHILHARMONIC.

The romanticists Weber and Schumann opened and closed the program of the fourth Philharmonic concert, under Nikisch, while the moderns Humperdinck and Mahler had their say between. Rarely has the "Euryanthe" overture been heard here with such swing and verve, with such tonal charm and dramatic accents. It was followed by Rhezia's big aria, "Ozean, Du Ungeheuer," sung by our countrywoman, Edyth Walker, who was also heard later in Gustav Mahler's "Liedereines Fahrennden Gesellen." Miss Walker has a big, broad conception of the aria, but the Lieder suit her individuality and her voice better. Probably few living women could make so much of the secessionistic and yet original and interesting songs as she did. Humperdinck's "Moorish" rhapsody for orchestra came in between the vocal numbers. Nikisch played it magnificently, but it is not very original music, and it aroused mild interest only. Schumann's C major symphony brought the program to a conclusion.

### FLESC, SCHNABEL AND BECKER IN ENSEMBLE.

The fourth in the series of five chamber music concerts with programs by Brahms presented the same external aspects as the three former ones, i. e., Beethoven Hall was sold out, and the Brahms lovers had an evening of unalloyed pleasure. In fact, Brahms could scarcely be heard under more favorable conditions. The program consisted of the D minor sonata for violin and piano, the F major sonata for cello and piano, and the C major trio. The fifth and final Brahms program will embrace three interesting and seldom heard chamber music works, namely, the trio for violin, piano and French horn, and the two sonatas for clarinet and piano, in E flat and F minor, also the well known G minor piano quartet.

### RICHARD STRAUSS' NEW OPERA.

Richard Strauss is at work upon a new opera, entitled "Die Frau ohne Schatten" (the woman without a shadow). Strauss, it seems, in spite of the attacks upon the book of his "Ariadne auf Naxos," has decided to remain faithful to his old friend and librettist, Hofmannsthal, for the text of the new opera is again by his collaborator. No definite data concerning the new work has yet been made known, but Strauss has already arranged to have it brought out in Dresden early in the season of 1916-1917.

### ROBERT SCHUMANN'S SISTER-IN-LAW TO PLAY IN DRESDEN.

Marie Wieck, the celebrated pianist and sister of Clara Wieck-Schumann, will appear as soloist in the near future at a special Schumann concert to be given by the Dresden Philharmonic Orchestra. Marie Wieck is the oldest living woman pianist of note. The papers here in mentioning the fact that she is about to appear in public again, state that she is eighty-five years old, but most of the biographers give the year of her birth as 1832. Even if she is "only" eighty-three, her reappearance in public after her long retirement will be an event of unusual interest.

### PLANS OF THE NEW MUNICH STAGE.

The new Munich opera, about which I wrote last week, plans to produce in the near future d'Albert's "Die Abreise," Rudolf Siegel's "Herr Dandolo," Blumer's "Five O'Clock Tea," Lortzing's "Die Beiden Schuetzen," Leo Blech's "Das war ich," Zöllner's "Die Versunkene Glocke." Furthermore, the new stage will revive the old forgotten operas: "Abu Hassan," by Weber; Méhul's "Une Folie," which was first brought out in 1802; "The Nürnberger Doll," by Adam; the "Sisters of Prague," by Wilhelm Mueller, and two works by Offenbach, namely, "The Magician of the Regiment" and "A Betrothal by Lantern Light."

### PROGRAM DIFFICULTIES OF THE GEWANDHAUS.

The Leipsic Gewandhaus management is having considerable difficulty in arranging satisfactory programs. One of the results of the great lawsuit between the Society of German Composers and the publishing houses of Germany was the cancelling on the part of the Gewandhaus management of the contract with the society. As the society has been much curtailed in its rights because of the judgment pronounced by the Reichsgericht (the Supreme Court of Germany) the Gewandhaus refused to continue to pay the annual sum for the rights of performances that



Few Artists Have Received More Flattering Recognition Than

# JOHN POWELL

The Young American Composer and Pianist  
who is playing this season under the most important auspices

As soloist with the Boston Symphony Orchestra in Cambridge and with the New York Symphony Orchestra, Mr. Powell's playing created a profound impression.

His various recitals in New York and Boston have won him the warmest of critical praise, as have his other appearances throughout the country.

Sole Management: LOUDON CHARLTON,  
STEINWAY PIANO USED

Carnegie Hall, New York

it has hitherto been paying. Naturally this has resulted in greatly reducing the number of compositions available for the Gewandhaus concerts this season.

#### DEATH OF GUSTAV HOLLAENDER.

Berlin, December 10, 1915.

Gustav Hollaender, the director of the Stern Conservatory, the largest school of music in Germany, died here last Monday, December 5, as already announced by the *MUSICAL COURIER*, in his sixty-first year. He had been ill with kidney trouble for the past year, but was able to go about his duties as director of the conservatory until within a week before his death. In Hollaender Berlin has lost one of its most prominent and sympathetic musical personalities. Indeed, his death will be bemoaned not only by Berlin, but by all musical Germany, for the growth and influence of the conservatory, of which he was director, has been one of the prominent features of the musical life of this country during the past twenty years.

I personally have witnessed this growth from the very beginning. I came to Berlin in the autumn of 1894, and a few months later Hollaender purchased the Stern Conservatory, which at that time had 198 pupils. Before the outbreak of the war it numbered more than 1,400, and these were mostly pupils who were studying with the view to a professional career. The growth of the institution under Hollaender's clever and farsighted management was sound, healthy and ever increasing. Hundreds of graduates of the school have made successes as concert and opera singers, instrumental soloists, conductors and teachers. Some have attained worldwide fame, as Frieda Hempel and Alexander Heinemann. Hollaender possessed the rare combination of talents that make the ideal conservatory director. He was a first class musician, a violinist of note, in former years a distinguished soloist and chamber music performer, for years the principal instructor of the violin classes of his own school, and an excellent conductor and composer. Aside from these many and varied musical gifts, he possessed a rare business ability, tact and good judgment in all of the practical affairs of life. Personally Hollaender was a genial, perfectly natural and unassuming man; he made friends with everybody and was equally popular with the teachers and pupils of his institution.

#### SECOND CONCERT BY THE SOCIETY OF MUSIC FRIENDS.

The program of the second concert by the Society of Music Friends contained Bruckner's symphony, No. 5, in B flat major, Beethoven's "Leonore" overture, and Mo-

zart's concerto in E flat for two pianos. Of special interest was the performance of the Mozart concerto by Josef Lhévinne and his wife. The Russian artist couple were received with great enthusiasm. They approached Mozart with great reverence and with a pianistic equipment thoroughly calculated to do full justice to the beautiful work. They both have that rare delicacy and accuracy of finger technique which lends such a charm to the performance of Mozart's passage work. In point of tone production, too, husband and wife have much in common. From the standpoint of ensemble their production was perfection itself. The applause bestowed upon them was well earned.

#### THREE CHAMBER MUSIC NOVELTIES.

At the second subscription concert of the chamber music organization of the Berlin Royal Orchestra three new compositions still in manuscript were introduced to Berlin. Two of these were rhapsodies for violin, viola, clarinet, bassoon and horn by Adalbert Guelzow. The other novelty was an octet for three violins, flute, clarinet, cello, double bass and piano by Waldemar von Bausnern, the director of the Weimar Conservatory of Music. The composer calls this work "Dem Lande meiner Kindheit." Of much greater interest at this concert than the new contemporary composition was an ancient novelty by no less a composer than Joseph Haydn, an "Abschiedsmusik," as it was called, under the name of Cassatio, for strings, oboe, clarinet, bassoon and horn. The manuscript of this interesting work was recently dug out of the archives of the Berlin Royal Library. It has never been published, and this was its first public performance as far as is known. The purpose of this piece was evidently the same as that for which the "Abschieds" symphony was written. Prince Esterházy, in whose services Haydn was established at that time, as conductor of his private orchestra, had informed the composer that the band would have to be dissolved. Haydn was so saddened by the thought of the fate of the musicians, who had become so dear to him, that he hit upon the idea of composing for the last concert the "Abschieds" symphony (farewell symphony). During the performance of this under Haydn's direction the musicians one after the other sorrowfully laid down their instruments and left the concert platform, until no one was left. The Prince was so moved by this spectacle that he changed his mind and retained the orchestra. I once heard this symphony performed here in Berlin. The newly discovered manuscript is full of genuine Haydn spontaneity and genius. It had a rousing reception.

ARTHUR M. ABELL.

#### Concerning the Amherst College Musical Association.

The Amherst College Musical Association is in the midst of one of the most successful seasons in its existence. After several months of preparation, under the direction of Professor Charles W. Cobb, the clubs started their schedule with a concert at Mt. Hermon School, on January 8. On January 14 and 15, the clubs appeared at Tabor Academy at Marion, and at Wellesley. On February 4, they will go to Boston, where they are to be a feature at a big reunion banquet to be given by the Amherst alumni of that city. These week end trips continue until the spring vacation, which is the heavy part of the schedule. This year a two weeks' trip has been planned which will take the association through Massachusetts, New York, New Jersey, Pennsylvania, and Maryland. The season will end with the junior promenade concert in May.

The program is varied and attractive. According to time honored tradition which has governed the opening of every Amherst concert, "Lord Geoffrey Amherst," one of the best known college songs in the East, is the first number, and then follow more college songs, some of a humorous nature, and quartet work, interspersed with selections by the Mandolin Club. The program follows:

"Lord Geoffrey Amherst" and "High Upon Her Living Throne," combined clubs; "The Kavanaugh," glee club; "Popular Medley," mandolin club; "Cavalier Songs," glee club; "Step Lively," mandolin club; miscellaneous, glee club quartet; "Aloha," mandolin club; "Annie Laurie," glee club; "Popular Potpourri," mandolin club sextet; "Cheer for Old Amherst," combined clubs.

The officers of the clubs are Eric H. Marks, 1917, manager; Prof. Charles W. Cobb, director of glee club; W. C. Knipfer, coach of mandolin club; Harold L. Gillies, 1916, leader of glee club, and Robert S. Gillett, leader of mandolin club.

#### Leo Feist Handling New Song.

Leo Feist, the New York publisher, is handling for America a new song by Lao Silésu called "Love, Here Is My Heart," published by Ascherberg, Hopwood & Crew, London. It is distinctly popular in style without being in any way vulgar. Its charm is infectious. There is a melodious refrain that haunts one incessantly, and the song seems to have a wide popularity.

# CHRISTINE MILLER'S TRIUMPH

## IN CHICAGO RECITAL ON JAN. 2, 1916

### UNDER THE DIRECTION OF MR. F. WIGHT NEUMANN



Eric De Lamar in the *Daily Tribune*—"Henceforth she must be reckoned with as one of the few experts among American contraltos. Her success was attained less through the tricks of recital singing than by sheer musical worth, for which fact the gods be praised! Her tone, of an admirable smoothness and timbre, her enunciation and the sincere sense of her interpretation, were the simplest and most positive proof of her artistry. Wolf's 'Kennst du das Land?' disclosed unsuspected capabilities of range and power. In tone, as in the technical surety, it was admirable."

Felix Borowski in the *Herald*—"She sang a number of songs at this recital with real beauty of voice and with the musical intelligence that not always has distinguished the labors of vocalists who have made the singing of ballads a specialty of art. A considerable portion of the program was occupied with songs by Hugo Wolf. Of these there was heard 'Kennst du das Land?' The emotion of the work was admirably reflected in the singer's voice and so great, indeed, were Miss Miller's triumphs over its difficulties that her claim to be considered seriously as an interpreter of songs became one that was not to be denied."

Edward C. Moore in the *Daily Journal*—"She is one of the most enjoyable singers on the concert platform. Her program yesterday was a heavy and uncompromising one—Bach, Beethoven, Wolf, with only a group of songs in English to give contrast. She has an air of sincerity, of honesty of purpose, of intelligence, which carries her through any amount of difficult music. It did so yesterday."

Karlton Hackett in the *Evening Post*—"What I heard, a group of songs by Hugo Wolf, was delightful. She sang with warmth, with a tone of beauty that had the fire in it and was impregnated with the spirit of the poetry."

Herman Devries in the *Evening American*—"Christine Miller gave a program of much musical distinction and beauty. In the Hugo Wolf numbers, 'Zur Ruhe, Zur Ruhe,' 'In der Frühe' and 'Elfenlied,' Miss Miller sang with beauty of tone and noble feeling. 'Zur Ruhe' was especially fine and delivered with the pose and dignity of a Schumann-Heink of the concert platform. The audience was enthusiastically appreciative of her talent."

Stanley K. Faye in the *Daily News*—"Miss Christine Miller has won a position among the best of singers who come to us in recital. Her program was arranged with an admirable simplicity. With the Wolf songs, sung so appreciatively as to present them in their fullest meaning, Miss Miller ran the gamut of the emotions. There was tenderness and the assurance of serene peace in the 'In der Frühe,' gentle humor in the 'Elfenlied,' calm rapture of love in the 'Nimmersatte Lieb' and even in the song of 'Der Feuerreiter,' an authority of presentation that realized the eerie thought of the lines."

Walter R. Knipfer in the *Staats-Zeitung*—"To judge by her interpretation of Wolf's songs, Miss Miller possesses enough individuality and creative power, to enter into competition with the most celebrated Lieder singers of our time. Strength, softness, flexibility, range and phrasing are united in the singer in a very satisfying way. Besides we noticed particularly her perfect pronunciation of the German."

Exclusive Management: Haensel & Jones

Aeolian Hall, New York

# ALINE VAN BÄRENTZEN CAPTIVATES PHILADELPHIA AUDIENCE.

Young Pianist Appears as Soloist with Philadelphia Orchestra at "Pop" Concert.

Aline van Barentzen, pianist, created a sensation at the second "Pop" concert of the Philadelphia Orchestra, Leopold Stokowski, conductor, Sunday evening, January 23. The Philadelphia papers refer as follows to her performance:

Aline van Barentzen, a young American pianist, was the soloist, and she stirred the audience to unusual enthusiasm by her brilliant playing of Liszt's "Hungarian Fantasy." She has a masculine touch, but not harsh, and the flexibility and clearness of her runs are sparkling. Her technique assures her a high place in the art of piano playing. The applause was so prolonged that Mr. Stokowski relaxed the rule against encores and she played Liszt's "Liebestraum" with much sentiment and passion.—The Press, Philadelphia, January 24, 1916.

Aline van Barentzen came—almost tripping—on the stage. The "van" is written and pronounced as in Beethoven, not as in Moltke, and the young woman who bears the name is an American, born in Somerville, Mass., just around a few corners from the home of Geraldine Farrar. The date of her birth is 1897, a time when most of her audience was established in business or raising a family of its own. She is not more than a child in years (again the program notes told the audience), but to judge by her technical proficiency she must have learned her a, b, c from a keyboard. Perhaps in her very earliest day Miss van Barentzen sang the that-time equivalent of "I Love a Piano." As she plays it the audience loves it, too. "She'd make a player-piano look sick," said an irreverent person. She did.

If one wanted to take a high and mighty critical attitude about Miss van Barentzen's work there was no one about to forbid. She certainly need fear no criticism, but the "Hungarian Fantasy" (Liszt) which she played and the encore, which (mirabile dictu!) was not only demanded, but allowed, are no indication of anything beyond her technical skill. She has a little trick which reminds one of Fannie Bloomfield-Zeisler, and since she could not choose a more

gifted woman to learn from a bit of illustrative comparison may not be amiss. You may think of a pianist as a bright flame. In Mme. Bloomfield-Zeisler's case the flame burns up the soul of the pianist. You feel a human being blazing out into tone before you. With Miss van Barentzen the flame was beautiful chiefly because of the thing it fed on. There are certain powders which you can throw on a gaslog and make it burn blue and green and red. That was the effect of Miss van Barentzen's playing. And it should be said, now and here, that that is precisely the effect a young player ought to give. Every young artist ought to learn his or her technique first and learn it perfectly. It is the second most important thing in the world. Then, if by the grace of high Heaven something is added, if something had to be said, the artist will know how to say it. Beside the astonishing brilliance of her performance there is something appealing in Miss van Barentzen's work which makes us believe that she will soon have something precious to say.—Evening Ledger, Philadelphia, January 24, 1916.

For the second time this winter the Philadelphia Orchestra gave a free Sunday concert yesterday in the Metropolitan Opera House. As the first one several weeks ago was a success, so yesterday's was a triumph. In addition to hearing Leopold Stokowski's superb orchestra of eighty-five pieces, the crowds were given an opportunity of listening to Aline van Barentzen, a young American pianist, who is destined some day very soon to rival Paderewski and Hoffman, if not excel them, according to very prominent musicians. She shared with the orchestra a remarkable ovation.

She chose Liszt's "Hungarian Fantasy" for her first effort in this city. From the moment when her fingers touched the keys the audience realized that they were in for a rare treat. Her touch is marvelous in its strength and sureness. With a dash and a spirit and a fire she made the strange, fantastic Liszt music seem real and alive. In the lighter passages her touch displayed a delicacy just as remarkable as her strength in other portions of the work. Musicians say she has a great temperament and a fine poetic insight which will carry her far.

The audience fairly burst with applause when she finished. She was handed a bouquet over the footlights and retired, only to be called back again and again, until she agreed to encore. In this she did not want the accompaniment of the orchestra, but played alone. Again she selected a Liszt composition, "Liebestraum," in A flat. This difficult composition was played with remarkable ease by the young pianist, gaining for her renewed applause.—The Philadelphia Record, January 24, 1916.

# ROBERT MAITLAND SINGS NOTABLE RECITAL PROGRAM.

English Baritone Greeted by Big Aeolian Hall Audience.

Robert Maitland, the English baritone, has lived in America a short time comparatively; however, a big, representative Aeolian Hall audience was present at his New York recital on Wednesday afternoon, January 26, and listened to this program with more than passing interest.

First of all, Mr. Maitland uses his big, extensive, resonant voice with technical and mental discretion. Not with vocal embellishments alone did the singer hold the intent interest, but through his seriousness of purpose, in the carrying out of which he can depend upon a firm technical foundation, a splendid vehicle and a knowledge of the wherefore of the vocal work in question.

One evidence of this was his selection of the deeply impressive Bach cantata, No. 56, "Ich will den Kreuzstab gerne tragen," with the English organist, T. Tertius Noble, at the organ. This he gave with a thoroughly convincing delivery. Following were the five songs from the "Die Schöne Müllerin" cycle of Schubert, which, as every vocalist knows, make less stern though varying skillful demands on the art of the singer. This Schubert cycle brought out a new phase of the baritone's capability as an interpreter—the province of the Lied, which he in two later groups tellingly verified.

Then Mr. Maitland was heard in three remarkably atmospheric and colorful songs of Granville Bantock, namely, "Three Ghazals of Hafiz, the Persian Poet," which, according to the program, "were first produced by Mr. Maitland at one of his London recitals three years ago, with the composer at the piano. After the performance Mr. Bantock dedicated the newly finished orchestral score of the songs to Mr. Maitland as a token of friendship and appreciation." This was said to be their first American hearing. Hugo Wolf's group of six songs, "Blumengruss," "Der Tambour," "Alles endet," "Jägerlied," "Harfner's Lied," "Coptisches Lied," and Brahms' "Der Tod, das ist die kühle Nacht," "Salamander," "Ständchen," "Verrath," and "Denn es behet dem Menschen" reaffirmed Mr. Maitland's adaptability to the Lied.

It was a singularly taxing program from the religious Bach number, through the delicately and passionately sentimental Schubert group, the unique Bantock contribution, the whimsical and moody Wolf group, to the final varying capricious and stimulating Brahms creations.

It will be seen that the recital giver confined his medium of language to his native English tongue and to the German. Throughout, his enunciation bore the mark of the discriminating ear, and in no instance did this writer observe Mr. Maitland to sacrifice good tone for diction or diction for good tone—each received considerate treatment with excellent result. His at-home-ness in the Lied was one of the particular delights of the afternoon.

Mr. Maitland's oratorio appearances have won an established place for him already in New York and at various music festivals throughout the country; his recital on Wednesday afternoon was an additional "feather in his musical cap."

Francis Moore served again as an accompanist of more than marked ability.

# Adele Krueger's Early Year Dates.

Adele Krueger, the soprano, has lent her voice and ingratiating personality to many events given in aid of the war sufferers in Europe. Wednesday, January 19, she was heard again at a concert for the benefit of the German Red Cross given in the Parish Hall of St. Michael's Church, Flushing, L. I. Mme. Krueger sang several operatic arias and Lieder. The following criticism is culled from the Flushing Evening Journal:

Adele Krueger, the soprano, who sang several German operatic gems, proved at once that the plaudits with which she had been heralded to Flushing were not undeserved. She is a tall woman with a splendid vocal range and fine powers of dramatic singing. She received quite an ovation from the audience.

Friday evening, January 21, Mme. Krueger gave a musicale at her home, 35 West Eighty-first street, New York, where she was assisted by William Durieux, cellist, and Carl Bicknese, pianist.

Other engagements closed for this popular singer include: January 25, Theatre Club, Hotel Astor; January 26, Euterpe Society, Waldorf-Astoria; January 27, Terrace Garden; January 29, Brooklyn Germania Club; January 31, Newark, in concert with Max Merx; February 10, Hoboken; February 21, concert in the Bronx.

How does it happen that we have a brilliant virtuoso named Eddie Brown? Dyestuffs and peroxide have been cut off by the war; has it also ended the importation of foreign sounding names for home grown artists?—New York Morning Telegraph.

# FANNIE BLOOMFIELD ZEISLER PIANIST

IN AMERICA, SEASON 1915-1916  
For Available Dates, Address ALINE B. STORY, 5749 Woodlawn Avenue, Chicago

Steinway Piano Used

# MABEL GARRISON R. E. JOHNSTON

SOPRANO METROPOLITAN OPERA COMPANY

1451 Broadway

New York

# BELLE GOTTSCHALK Lyric Soprano

SEASON 1915-1916 Management: ANTONIA SAWYER, Aeolian Hall, New York  
with Boston Opera Co.

Personal Representative: H. Godshalk, 126 S. High Street, Bethlehem, Pa.



SEASON 1915-1916

# VERA BARSTOW VIOLINIST

Recital and Concert Engagements Now Booking

Management: M. H. HANSON, 437 Fifth Avenue

::

NEW YORK

# YOLANDA MERÖ

IN AMERICA SEASON 1915-16

Management: CHAS. L. WAGNER, 1451 BROADWAY, NEW YORK

STEINWAY PIANO USED

ANTHONY

# CARLSON

Voice Building

BASSO

Repertoire

Most thoroughly equipped Studios on the Pacific Coast

806-7 Majestic Theatre Building

845 So. Broadway

Los Angeles, Cal.



## LOS ANGELES SYMPHONY ORCHESTRA GIVES DELIGHTFUL "POP" CONCERT.

**Adolf Tandler Conducts Program of Favorite Numbers—Orchestra Shows Marked Improvement This Season—Local Composers Given Hearing at These Concerts—List of the Orchestra's Officers, Guarantors, Special Contributors and Personnel—Music Teachers Hold Banquet and Install New Officers.**

439 Blanchard Building,  
Los Angeles, Cal., January 20, 1916.

The second popular concert by the Los Angeles Symphony Orchestra brought a most delightful program. Although the night was stormy, a good sized audience was present to enjoy the most attractive of the lighter programs yet given. Adolf Tandler is getting some excellent work out of his men this year, and the orchestra improves steadily in attack, detail and dynamic power. On each of the popular programs Mr. Tandler puts at least one number by a local composer, and hearing their compositions played by a real orchestra tends to inspire the composers.

Mr. Pemberton's great success at the first concert was repeated in the small numbers by Alexander Karnbach, played on this program. Mr. Karnbach, though one of the youngest, is one of the most talented of the local colony. He is pianist in Mr. Tandler's quartet and also one of the second violins of the orchestra. I have heard some very lovely songs from Mr. Karnbach's pen, and these two little orchestral numbers are gems. The "Miniature" had to be repeated. This selection should prove very popular with orchestras.

The two Liadow numbers, "Kikimora" and "The Enchanted Lake," are always favorites. The overture to "The Bartered Bride," by Smetana, opened the program, and the "Marche Joyeuse," by Chabrier, closed it.

The soloists were Marie B. Tiffany, soprano, and Antonio Raimondi, clarinetist. Mrs. Tiffany's fresh, lovely voice and beautiful presence had gratifying expression in the

group of Grieg numbers, for, not only musically but racially, Mrs. Tiffany has the understanding and equipment for the interpretation of Scandinavian music, being of Norwegian parentage. She was enthusiastically encored.

Mr. Raimondi appeared as soloist with the People's Orchestra two years ago and won a success. He again, on this occasion, demonstrated the beauty and facility of the clarinet as a solo instrument when in the hands of a master. His instrument sounds like a wonderful voice, and, indeed, many lessons to the vocalist could be learned from his use of it.

Too much praise for these concerts cannot be expressed, and it is hoped that their recognition will make possible the giving to the public, at popular prices, this splendid form of symphonic music.

### LOS ANGELES SYMPHONY ORCHESTRA.

These are the officers of the Los Angeles Symphony Orchestra: Dr. Norman Bridge, president; Clifford Lott, first vice-president; Mrs. H. W. R. Strong, second vice-president; Mrs. E. W. Martindale, third vice-president; Mrs. Dean Mason, secretary; G. Allan Hancock, treasurer.

Directors—Mrs. Frank Gates Allen, Mrs. Samuel Allerton, Mrs. Hancock Banning, Mrs. A. C. Bilicke, Mrs. Fred R. Bixby, Mrs. R. R. Blacker, Dr. Norman Bridge, Mrs. L. N. Brunswig, Mrs. B. B. Bush, Louis M. Cole, W. J. Dodd, Mrs. E. L. Doheny, Mrs. W. A. Edwards, James T. Fitzgerald, Miss C. Germain, Mrs. Robert L. Gifford, G.

Allan Hancock, Mrs. Albert Sherman Hoyt, Mrs. Howard Huntington, W. I. Hollingsworth, Mrs. Irving Ingraham, Clifford Lott, Dr. A. L. Macleish, Mrs. E. W. Martindale, Mrs. Dean Mason, John G. Mott, Mrs. Dan Murphy, Mrs. Walter Raymond, Mrs. L. J. Selby, Mrs. H. W. R. Strong, Mrs. Elbert Wing, Mrs. C. Modini-Wood, Herbert G. Wylie.

Finance Committee—W. I. Hollingsworth (chairman), Louis M. Cole, W. J. Dodd.

Management Committee—G. Allan Hancock (chairman), James T. Fitzgerald, John G. Mott, Clifford Lott.

Guarantors and special contributors of the eighteenth and nineteenth seasons: Eliza Ainsworth, Mrs. S. W. Allerton, Mr. and Mrs. L. E. Behymer, Mrs. A. C. Bilicke, Mrs. Fred R. Bixby, Mr. and Mrs. R. R. Blacker, Dr. Norman Bridge, Mrs. E. W. Brooks, Mrs. L. N. Brunswig, Mrs. Eben P. Clapp, W. A. Clark, Jr., W. E. Dunn, J. M. Elliot, James T. Fitzgerald, D. B. Gamble, Clare Germain, Mrs. Robert L. Gifford, Mrs. E. W. Halliday, Mary H. Halliday, Mr. and Mrs. G. Allan Hancock, Albert H. Hayes, W. I. Hollingsworth, Mrs. Albert Sherman Hoyt, Mrs. Howard Huntington, Mrs. Irving Ingraham, Dr. Walter Lindley, Clifford Lott, Paul R. Mabury, Mrs. Dan Murphy, Caroline M. Seymore, Mrs. Emory F. Skinner, Mrs. Spencer Smith, Security Trust and Savings Bank, Mrs. Oscar A. Trippet, Mrs. Elbert Wing.

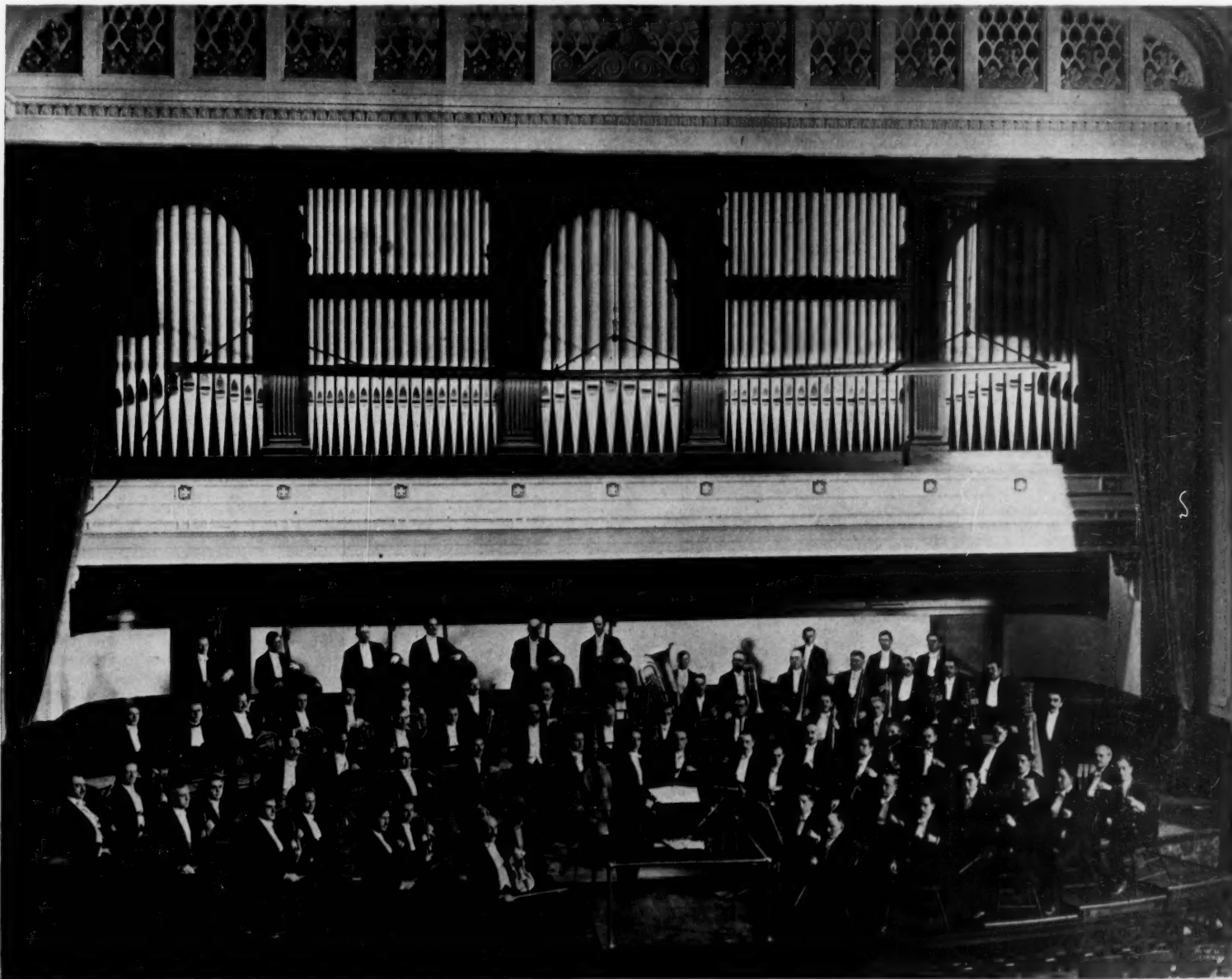
### Personnel of the orchestra:

Conductor—Adolf Tandler.

Violins—Sigmund Beel (concertmaster), Julius Bierlich (second concertmaster), Robert M. Staples, Pasquale de Nubila, Theodore Gordoyn, George J. Benkert, Vincenzo Pometti, Arthur Barth, Maurice Leplat, William Reher, Hermann Seidel, Arthur M. Perry.

Second Violins—Richard Schliewin (principal), Pryor Moore, Frederick W. Kuphal, Ernest S. Doolittle, Dion H. Romandy, Loren L. Powell, Charles Sherman, Reginald Bland, Vernon Gray, T. F. Fish.

Violas—Rudolph Kapp (solo cellist), Phillip A. Bansbach, Alexander Karnbach, Otto Hundhammer, J. P. Jensen, Robert Eckhardt, Karl A. Becker, Sydney C. Peck.



LOS ANGELES SYMPHONY ORCHESTRA. ADOLF TANDLER, CONDUCTOR.

Cellos—Axel Simonsen (solo cellist), G. Allan Hancock, Ludwik Opid, Gustave Ulrich, Walter Amman, George Ewing, C. G. Stewart, Michael Eisoff.

Basses—A. W. Riches (principal), Charles H. Porter, Fred Hammes, C. A. Burke, Chris. F. Hamberg, G. J. Wiedoeft, A. Laraia.

Flutes—Jay Plowe, Bela Adams.

Piccolo—D. Moncayo.

Oboes—Emanuel Mancusi, C. E. Pemberton.

English Horn—H. T. Espinosa.

Clarinets—Antonio Raimondi, Charles L. Bagley.

Bass Clarinet—C. W. Reinhardt.

Bassoons—Nicola Donatelli, Max Blaes.

French Horns—Samuel B. Bennett, Odolino Perissi, Joseph Vogelgesang, Theodore Berth.

Trumpets—William R. d'Alfonso, Rocco Plantamura, T. F. Fish.

Trombones—J. K. Wallace, S. Arthur Nichols, John C. Hansen.

Tuba—F. A. Marsales.

Harp—S. R. Valenza.

Tympani—Adolf Wiedoeft.

Percussion—Robert W. Burns, W. H. Fricke.

Librarian—Frederick W. Kuphal.

#### JANUARY FEATURES.

L. E. Behymer, in the Philharmonic Course, presents three noted artists in January. Emilio de Gogorza has given two recitals during the past week. Tilly Koenen gives a recital Tuesday evening of the coming week, and Ossip Gabrilowitsch gives a piano recital January 27. Beside all these, the local opera season begins Monday evening, January 17, and for two weeks we shall have grand opera every day. The season opens with "Carmen," Alice Gentle in the title role, and includes "Rigoletto," "Boheme," "Trovatore," "Madame Butterfly," "Tales of Hoffmann," "Tosca," closing with a double bill, "Secret of Suzanne" and "Cavalleria Rusticana." Alice Nielsen is announced as the guest star and F. Guerrieri will be the director and conductor. There is a large advance sale and a brilliant season is promised.

#### MARIE B. TIFFANY A GIFTED SOPRANO.

In Marie B. Tiffany one finds the essentials of a great artist. First of all, she has a voice of rare natural beauty and of unusual freshness and clarity. Combined with this Mrs. Tiffany has the mental equipment of the student, and, equally important, if not more so, the indefatigable energy of mind and body that keeps her working incessantly. Added to these, she has the good fortune to possess both personal beauty and charm. She has the magnificent strength and vitality often found among the people of the North. With all these advantages it would seem she needs only time and opportunity to prove herself a real artist.

Since Mrs. Tiffany's return from Europe last year she is in much demand and has made many successful appearances. She is the soloist of the First Presbyterian Church, Pasadena, one of the highest paid positions on the Pacific Coast. Last year she was engaged by the Maryland and Huntington Hotels for a series of programs, besides singing in many other concerts. This season she has made a number of appearances. She sang a week ago Monday for the Women's City Club to an audience of 1,000 women and received an ovation. She also gave a program at Fullerton last week. Her appearance with the Los Angeles Symphony orchestra was a distinct triumph, and she has a number of bookings for the near future.

When in Europe Mrs. Tiffany received many acknowledgments of her talent, and on her return to New York was offered one of the best church positions there, but she felt that the time was not ripe to accomplish the bigger things she had in mind and so declined it. Her friends all believe that she has a great future.

#### MUSIC TEACHERS INSTALL OFFICERS.

The Music Teachers' Association held its annual banquet, Friday evening, January 7, at which time they installed the new officers. Vernon Spencer, who has for two years been the efficient president of the association and tided it over the most trying time in its existence, handed over the gavel to William H. Lott, the incoming president. Mr. Lott has had the welfare of the association sincerely

at heart all through the discouraging period following the People's Orchestra episode, and will bring to bear much experience in parliamentary matters and organization. An interesting program was rendered, one of the features of which was the singing of original toasts to the familiar airs of Stephen Foster's songs. Theodore Gordon's quartet and Henri LaBonté contributed musical numbers.

#### NOTES.

Gloria Mayne Windsor and Mrs. Graham French Putnam entertained charmingly on Monday evening, January 10, at their residence-studio, 700 Burlington avenue.

Ethel Graham Lynde and Gertrude Ross gave the usual symphonic lecture and illustrations before the music section of the Ebell Club on Wednesday morning. It was well attended and much enjoyed.

Marie Elliot, the lecturer, of Pasadena; Anthony Carlson, baritone, and Axel Simonson, cellist, gave a program in Santa Barbara at the El Mirasol, that wonderful hostelry of the Herters, the noted tapestry weavers of New York. This is one of the most noted and wonderful inns in



ERNESTINE SCHUMANN-HEINK,  
Honorary vice-president of San Diego Exposition.

America. Miss Elliot has charge of a number of musicals to be given there during the season. This program was one of the Futurist music and art.

JANE CATHERWOOD.

#### Zoellner Quartet on Southern Tour.

Chamber music in its intimate form, the string quartet, is now charming Southern music lovers, the medium of attraction being the Zoellner Quartet.

At Montgomery, Ala., where the quartet, under the auspices of the Montgomery Music Club, recently appeared, the ensemble and feeling for tonal beauty of the Zoellners was greatly admired; so much so that a next season's reappearance has been arranged for.

Among the Southern cities which are to hear or have heard the art of the Zoellners are Meridian, Miss.; Jackson, Miss.; Montgomery, Ala.; Mobile, Ala.; Shreveport, La., and Hattiesburg, Miss.

## MME. SCHUMANN-HEINK MADE HONORARY VICE-PRESIDENT OF SAN DIEGO EXPOSITION.

Mrs. Uriel Sebree Is President of the Exposition and Gertrude Gilbert Again Is Chairman of the Music Committee—L. E. Behymer Actively in Touch with Musical Part of Big Fair—Tilly Koenen Captivates Critical Audience.

San Diego, Cal., January 22, 1916.

Uriel Sebree, wife of Admiral Sebree, United States Navy, retired, has been appointed officially as president of the Panama-California International Exposition, to be held here during 1916.

A great pleasure to all San Diegans has been the acceptance by Ernestine Schumann-Heink of the position of honorary vice-president. The great contralto now is a resident of this county, living at Grossmont, a wonderful site overlooking the famous El Cajon Valley, which lies directly below her charming bungalow. Mme. Schumann-Heink, who, we regret to say, has been completely prostrated by her son's death, has been a most generous supporter of the San Diego Exposition and has recently also become a life member of the leading musical organization here, viz., the Amphion Club.

Gertrude Gilbert again will be chairman of the music committee of the exposition and has named the following as her committee: Mrs. L. L. Rowan, Florence Schinkel Gray, Mrs. M. Kew, Mrs. H. M. Kutchin and Claus Spreckels, with L. E. Behymer, the noted impresario, of Los Angeles. There is a plan for considerable music, and the necessary funds will be more in evidence this year. Mr. Behymer will largely guide the committee in the choice of artists and organizations.

#### TILLY KOENEN CHARMS AUDIENCE.

Tilly Koenen, Dutch contralto, was presented here by the Amphion Club at the Isis Theatre, Wednesday afternoon. A crowded theatre welcomed her, and her success was instantaneous. The extreme beauty and art of her mezzo-voice charmed and delighted this critical audience and her program was highly appreciated.

During the day, Gertrude Gilbert, president of the club, escorted this singer through the Exposition grounds, and in the evening she was the guest of the Point Loma Conservatory of Music, being introduced to the students by Prof. Dan DeLange, who for fifty years was the head of the Amsterdam (Holland) Conservatory of Music.

#### NEWCOMERS.

Recent newcomers here are Arnold Krauss, violinist, and Richard Vilim, also a violinist.

TYNDALL GRAY.

#### Seventh Biltmore Musicale, February 11.

The seventh Biltmore Friday Morning Musicale will be given in the grand ballroom of the Biltmore Hotel, New York, Friday morning, February 11, at 11 o'clock.

Frances Alda, soprano of the Metropolitan Opera Company; Albert Spalding, violinist, and Ignace Paderewski, pianist, are to be the soloists.

#### Maud Allan's Trip Postponed.

Maud Allan, terpsichorean artist extraordinary, will not sail for Europe, February 7, as announced in the MUSICAL COURIER of January 27. Owing to a change in the steamship schedule, there will be no boat to England until the latter part of this month, and therefore, Miss Allan was compelled to forego her journey until then. Her English engagements begin middle of March.

#### Kenneth M. Bradley Here.

Kenneth M. Bradley, president of the Bush Conservatory of Music, Chicago, was in New York last week for several days. Mr. Bradley is busy at some very large musical plans and will be in a position to announce them in the very near future.

# ANDRÉ TOURRET

## VIOLINIST

Member of the Jury of the Conservatoire, Paris

WILL RECEIVE PUPILS AT HIS STUDIO

::

::

::

::

68 EAST 77th STREET, (Lenox 2315)

## SAN FRANCISCO CONTINUES TO BE MUSICALLY ACTIVE.

**Symphony Concerts and Recitals Galore Are the Order of the Season—Emilio de Gogorza Attracts Large Audience—St. Francis Hotel Events—General Items and Notes.**

San Francisco, Cal., January 23, 1916.

The musical activities of San Francisco and vicinity are still noticeable. The established organizations are giving their concerts at stated intervals, bringing to the front local and also Eastern talent with credit and musical success, by which the Pacific and San Francisco associations are winning laurels and educating the public. Then there are two recitals, on consecutive Mondays and Tuesdays. There are three chamber music organizations appearing quite frequently; soloists appear in abundance and the concerts of the San Francisco Symphony Orchestra are given in pairs—on Friday and Sunday afternoons. And an opera season by the La Scala Company is impending. Regular weekly concerts occur in the Oakland Civic Auditorium under the direction of Paul Steindorff, Alexander Stewart and others. Altogether, it is a large array considering that the city and State have been listening to music, daily, for a long series of months at the San Francisco Exposition, so recently brought to a close.

### AN OPERATIC PROPOSITION.

There has never before been such an aggregation of noteworthy vocalists and singers in San Francisco. Studios have been opened by some of the visitors, but this has not led to the closing of any studios by the resident teachers. A proposition has just been made to the city to give popular opera at the Civic Auditorium, with prices ranging as low as ten cents per ticket and no ticket to cost more than seventy-five cents. This matter has been taken up by some, at least, of those having the general charge of the Civic Auditorium, but no conclusions have been reached as yet.

### DE GOGORZA WELCOMED.

Emilio de Gogorza opened his season of two recitals in this city, under the management of Will L. Greenbaum, with an afternoon event, today, in the Columbia Theatre, with operatic Lieder, Spanish and folksongs, and he met with an enthusiastic reception. He had the largest audience of the recital season to date.

### ST. FRANCIS HOTEL CONCERTS.

Concerts were given under the management of Ralph McFayden, at the St. Francis Hotel last Monday, and under the management of Rudolph Aronson last Tuesday. The programs contained much good music. At the Aronson event Laure de Vilmar, Tina Lerner and her husband, Mr. Shavitch, and Mr. de Grassi, violinist, appeared. The program was long and interesting in several ways. Fred Maurer was the accompanist.

### NOTES.

Lawrence Strauss, tenor, gave a recital at the Twentieth Century Club house in Oakland, recently, which was spoken of in high terms of praise by those who were present. His accompanist was Edith Ladd.

Pupil recitals are in vogue. Helen Colburn Heath gave such a recital recently in this city. Those who performed were: Amy Enevold, Mrs. Otto Mohr, Edna Murray, Mrs. Ella Cunningham, Florence Onyon, Isabel Carty, Grace Cole, Sophie Renn, Dorothea Mansfeldt, and Miss Heath.

Pupils of Arthur Conradi, violinist, gave a recital at Sorosis Club Hall. The accompanist was Gertrude Max, who made a fine impression by clever work. The pupils who appeared were Emma Hesse, Josephine Thomas, Raghelli Marinelli, Arthur Gunderson, Janet Bostwick, Barbara Jones, Edna Gallagher and Sumner Parker.

At a recent meeting of the Mansfeldt Club, the performers were: Ruth Viola Davis, Hazel H. Mansfeldt, and Elsie M. Edwards.

The Kruger Club gave a concert last week, at which the following took part: Georg Kruger, Lincoln Bat-schelder, Horace Heidt, Emerita Gillette, Mary Franklin and Audrey Beer.

At the latest concert of the San Francisco Musical Club, oriental music figured quite largely and Miss K. Hash-gawa and A. Nakano played, respectively, the shakuhachi, Anglice flute koto and the shakuhachi, Anglice flute. The others taking part were Henry Cowell, Cecil Rahut,

Mrs. William Randall, Mary Lewis, Louise M. Lund, Elsie Young, Zoe Blodgett, Katherine Heymann, Mrs. Charles Farrell, Katherine Hundley, Miss E. E. Young and Harriet Hundley. Mrs. Floyd Giffen impersonated the one character in a sketch by Henry Cowell.

Florence le Roy Chase, soprano; Lucy van der Mark, contralto, and Ralph Errole, tenor, were soloists at the "pop" concert this afternoon at the Oakland Civic Auditorium, which was conducted by Paul Steindorff.

The San Francisco Quintet, managed by Will L. Greenbaum, gave an excellent concert last Thursday evening at the St. Francis Hotel, playing Bach's third Brandenburg concerto, a serenade by Beethoven and an unfinished quartet by Guillaume Leken.

An event of much local interest was a concert given by the Misses Constance Estcourt and Mildred Turner, assisted by Lawrence Strauss, at Sorosis Club Hall last Monday evening. The ladies played with much dash and cleverness four hand selections on two pianos, from the works of Bach, Dvorák, Arensky and Louis Aubert.

DAVID H. WALKER.

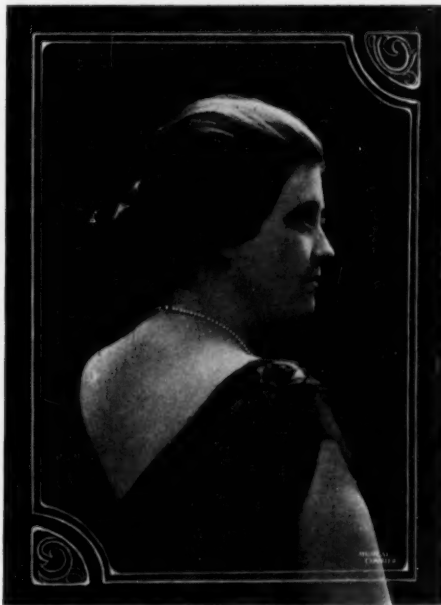


Photo by Hemenway Studio.

MARIE B. TIFFANY,  
A favorite Los Angeles soprano.  
(See stories on pages 11 and 12.)

### IMPORTANT ENGAGEMENTS, PAST AND FUTURE, FOR WILLIAM WHEELER.

#### Tenor and Mrs. Wheeler to Make Joint Recital Tour.

That splendid tenor singer, William Wheeler, appeared on January 25, at Lowell, Mass., as soloist in the performance of Handel's "The Messiah." The press of that city united in applauding his work, as the appended notices, culled from the Sun and the Courier-Citizen, serve to show:

"William Wheeler proved a tenor with a rich full voice, which he uses with confidence. His enunciation is exceptionally fine, and he sings with spirit, keeping his voice under perfect control the while. He appealed to the audience from the start and was as effective in the strong passages as in those calling for tenderness. He will always prove acceptable in this oratorio, if he sings as he sang last evening. There was a serenity in his opening passage that proved most appealing."—Lowell Sun, January 26, 1916.

This is the report in the Courier-Citizen:

"Mr. Wheeler proved to be a very excellent tenor soloist, with a voice of real tenor quality, but robust and virile

and managed with no little skill. He observed the traditions of oratorio, singing admirably in his opening recitative and gave the air 'Every Valley' smoothly, managing the ornamental passages with fine control of breath and artistic phrasing, contrasting this latter with a beautiful interpretation of the air 'Behold and See If There Be Any Sorrow,' that made an instant appeal."

Together with Elizabeth Wheeler, Mr. Wheeler has been engaged to sing at one of the few concerts to be given in Ottawa, Canada, this year. The concert, which is to be on February 8, is of a semipatriotic nature, Mr. and Mrs. Wheeler furnishing a miscellaneous program of songs and duets. On his return Mr. Wheeler is to give a recital at Williams College on February 10. February 13, Mr. and Mrs. Wheeler leave for a tour of the Middle West, appearing in joint recital.

In addition to his concert activities, Mr. Wheeler is the tenor soloist at St. Bartholomew's Church, New York, having renewed his contract as a member of that choir. He is a favorite in oratorio singing, and is engaged to sing in the performance of Parker's "Hora Novissima," to be given on March 5 at the Cathedral of St. John the Divine, New York.

### New Triumphs for Augstein Pupil.

An unusual reception was given to Loretta del Vallé, an artist-pupil of Wilhelm Augstein, the New York vocal teacher, at her appearances with Albert Spalding in a series of concerts in Cuba and the Florida winter resorts. She appeared in three concerts at Havana and in several recitals at Key West, Palm Beach, etc. Mme. del Vallé was enthusiastically applauded and the entire press expressed admiration for the artist's superior qualities, her beautiful coloratura voice and her artistic delivery. A special tribute was paid to her voice production, giving "a perfect demonstration of the real school of bel canto and revealing a masterly control of her vocal cords." Mme. del Vallé will be heard in New York as soloist of one of the Hippodrome concerts in February.

### Mrs. Thilo Becker Will Be Heard in East.

Mrs. Thilo Becker, violinist, who, with her husband, will be heard in the East next season, is of English birth, but made her professional debut in Berlin. Her musical education was begun in London, where, the youngest of many competitors, she won an open scholarship of the Royal College of Music. There she studied under Professor Gompertz, a pupil of Joachim. She later studied with Emile Sauret, and completed her studies with Joachim, who is said to have pronounced her a thorough artist. She made her debut with the Berlin Philharmonic Orchestra, under the direction of Rebeck, and was heard soon afterward as soloist of one of the Richter concerts at Queen's Hall, London. Since then she has been heard in many cities of Germany, England and America. Her success is attested by many favorable press criticisms, of which a few lines are here selected at random for reproduction:

#### BERLIN.

She gave the Mozart concerto in A major with a noble and flexible tone, much sonority, and yet with that reserve in dynamic proportions which Mozart unconditionally requires.—Die Welt am Montag.

A very talented artist, . . . her interpretations show great refinement and musical taste.—Preussische Kreuz Zeitung.

#### LONDON.

For sound, classical violin playing she can hold her own.—St. James Gazette.

She possesses all the qualities of a superior artist.—Musical Standard.

#### FRANKFURT AM MAIN.

. . . Displayed an energetic style and stroke, a large tone and spiritual temperament.—Kleine Presse.

Her playing is technically perfect and full of feeling.—Die Sonne.

### Two Weeks Bookings of Skovgaard.

January 31 and February 2, Skovgaard, the Danish violinist, who is meeting with such emphatic success during his present American tour, filled engagements in Texas at Del Rio and San Marcos, respectively. Today, February 3, finds him at Taylor, Texas, and tomorrow, February 4, he will be at Brenham, Texas.

Beginning February 8, he is to appear in the following places: February 8, Beaumont, Texas; February 9, Lake Charles, La.; February 10, Lafayette, La.; February 11, New Orleans, La.



# TILLY KOENEN

Exclusive Management HARRY CULBERTSON,

## DUTCH CONTRALTO

NOW IN AMERICA

Available for Festivals, Concerts, Orchestras, Etc.

SEASON 1915-1916, SEASON 1916-1917

BALDWIN PIANO

Fine Arts Bldg., Chicago, Ill.

## NEW YORK BREVITIES.

Southland Singers' Concert—Mme. Buckhout's Musicales—Thursby's Third Reception—E. Presson Miller Pupils—Moritz E. Schwarz Orchestral Concert—Kriens Symphony Club Concert—Ziegler Excerpt and Pupils—Becker Musicales—Adela Bowne Kirby Sings "Messiah"—Fred A. Grant Musicales—Warford Student's Success—Gustav O. Hornberger at Tonkünstler Society—Noble's "Gloria Domini" Performed—Josephine H. Wehn's Tuesday Morning Lectures—Dickinson Organ Lecture-Recital, February 8—Sajous Announces Dinner—American Guild of Organists' Dinner, February 3—Notes.

The first concert of the Southland Singers, Emma A. Dambmann, president, was given at Hotel Netherland, January 26. Twenty-six young women, tastefully attired, sat on the stage, singing under the conductorship of Sidney A. Baldwin, before an audience which crowded the auditorium. So big was this audience that a larger place will be secured for the March concert. The chorus sang works by Wagner, Bruch, Fay Foster and others, showing fine progress since their first hearing of last year. Caroline Powers, violinist, was the instrumental soloist, playing works by modern composers with much success. Edwin Orlando Swain, baritone, helped to give variety to the program by singing solos and in collaboration with the chorus.

The young women constituting this chorus number among them chiefly pupils of Mme. Dambmann, who is known as one of America's leading vocal teachers, combining in her-

self splendid qualities as a singer, with a definite understanding of the human voice and how to develop it. When one adds to these musical qualities the further quality of energetic, business ability, there naturally follows the one desirable thing, success.

Mr. Baldwin conducted in splendid fashion.

A footnote on the program says:

The remaining affairs this season will be held at Hotel Netherland on the following dates: February 14, informal musical and dance; March 29, second concert; April 26, reception, dance and supper.

The Southland Singers is an organization only a short time in existence whose primary object is to give its active members a thorough training in choral singing under an able conductor. As the organization grows, prospective plans to aid deserving young musicians both artistically and financially will be carried out.

The high artistic standard of this program should attract those desiring associate membership. Sociability is promoted by attractive social affairs.

The officers of the Southland Singers' Club are: President, Emma A. Dambmann (Mrs. Hermann George Friedmann); secretary and treasurer, Mms. Harold J. Mitchell; recording secretary, Rosalynde Snedeker; librarian, Dorothea Brainard; conductor, Sidney A. Baldwin; accompanist, Bernice L. Maudsley.

### MME. BUCKHOUT'S MUSICALES.

Mme. Buckhout's lovely program and crowded studio were the features of her regular Tuesday evening musicale, on January 25, when compositions by A. Walter Kramer, the composer, at the piano, were sung and played. The singers were: Mme. Buckhout, soprano; Amy E. Ellerman, contralto; Calvin Cox, tenor, and William Simmons, baritone. These songs, some of which are in German, have distinctive individuality. "Ihr Antlitz" was repeated by Mme. Buckhout in the English translation. "The Last Hour," sung by Miss Ellerman, had to be repeated, and the same was the case with the piano piece, "An Album Leaf," played by the composer. "That Perfect Hour," dedicated to Mme. Buckhout and still in manuscript, was repeated. The song will soon be published.

Mme. Buckhout's February schedule is as follows: February 8, Cornelius Rübner; February 15, Christiaan Kriens, and February 20, Claude Warford.

### EMMA THURSBY'S THIRD RECEPTION.

The third of Emma Thursby's musical receptions took place January 21, the special guests for the day being Mrs. H. H. A. Beach, the composer, and Sister Beatrice (Caroline Bartlett), both of whom gave great pleasure to the large number of guests present. Mrs. Beach played the accompaniments to her own compositions for Estelle Harris, soprano, who sang beautifully "The Year's at the Spring" and "Love, But a Day," and by request, "Annie Laurie."

Sister Beatrice, who was a noted singer of Boston, has been for the past year with an army caring for the wounded, and establishing hospitals. She gave a most interesting talk about her work. The government is most appreciative of her work, aiding her in every way, in one instance placing an entire monastery at her disposal. Sis-

ter Beatrice then sang one of her songs. She returned to Europe by the steamship Espagne.

Edith Chapman Gould sang charmingly "Ashes of Roses," "Little Miss Muffet," "Sleepy Song" and "Exultations," accompanied by the composer, Mary Knight Wood. Gertrude Karl, contralto, gave great pleasure by her singing of "I Am Alone" (in Russian), by Samoiloff; "Summer Wind," by Bischoff; the Card Scene from "Carmen," and "Violets," by Woodman.

Mrs. Murry Ferris presided at the tea table. Among those present were: Mmes. Emmeline Pankhurst, Ian Forbes Robertson, William R. Chapman, Martin Littleton, Joseph Maclean, Charles Benjamin Bishop, Otis S. Cressman, Egbert J. Benedict, Emil Boas, Cordenia Arnold Severance, Mme. Spero, Mrs. Edward Hargreave, Mrs. L. Z. Mitchell; also Mr. and Mrs. Leonard Davis, Mrs. Clifford Taber McAllister, Miss Scullion, Mr. and Mrs. William Stuart Edgar, Mary Chapman Edgar, Rev. Dr. Lowndes, Miss Lowndes, Mrs. Harry Rover, Samuel Willis Rider, Mrs. Paul E. Outerbridge, Mrs. Jerome Bernheimer, Clarence Bird, Miss d'Autremont, Juliette Sondheim, Dr. P. M. Maisforti, Leila Chevalier, Mr. and Mrs. Mullay Ferris.

### E. PRESSON MILLER PUPILS.

E. Presson Miller has a large class of pupils this season. At his attractive studio, in Carnegie Hall, weekly critic classes are conducted by him. At these classes, which are really semi-musicales, pupils sing for each other and are criticised for tone production, interpretation, style, diction, etc., in a helpful and friendly way. They are largely attended and a few visitors are welcome at each session. Mr. Miller this season has more men than usual and many have exceptional voices. A number of musicales will be given within the next three months, at which all pupils who are proficient enough will appear in public.

Mr. Miller is very much interested in songs by American composers, and many new and beautiful songs will be presented at each musicale.

### MORITZ E. SCHWARZ ORCHESTRAL CONCERT.

An enthusiastic and appreciative audience greeted the orchestras of the Dickinson High School (both sexes), Jersey City, Friday evening, January 21, at their concert in the school auditorium.

Moritz E. Schwarz, the director, gave a short talk on music before the young people were heard. He praised instrumental music, claiming it to be the pure work of the composer, and, as such, real music. Vocal music, on the contrary, he characterized as only half music, as the music of a song is usually written after the poet has finished his literary efforts.

It was a very unusual sight to see high school pupils performing solos on the oboe, clarinet, trombone, saxophone, and even the double bass, but this was done in a most serious and painstaking fashion. Most of the soloists, Mr. Schwarz explained, were either self taught or else taught only by fellow members of the orchestra. In the number by the junior orchestra, Mr. Schwarz used all available material, putting three young people at one piano.

Mr. Schwarz deserves great credit for the earnestness which characterized the performance of all his num-

## John Doane

Director Organ Dept.  
Northwestern University  
ORGAN RECITALS

Management: Mrs. Herman Lewis, 402 Madison Ave., New York City  
Evelyn Hopper, Western Representative, 2589 Spaulding Street, Omaha

## GRAHAM MARR, Baritone

Engaged for entire season 1915-16  
Chicago Opera Co., to sing first roles

Mrs. Herman Lewis, Manager, 402 Madison Ave.  
Miss Evelyn Hopper, Western Rep., 2589 Spaulding St., Omaha

## Anne Arkadij

Lieder Singer  
"A singer of extraordinary talent."—Siegfried Ochs.  
First Season in America

Mrs. Herman Lewis, Manager, 402 Madison Avenue  
Miss Evelyn Hopper, West. Rep., 2589 Spaulding St., Omaha

## Saramé Raynolds

American Soprano

Engaged as soloist for the Midwinter Festival,  
San Antonio, Texas, with St. Louis  
Orchestra, February 14, 1916.

"Tall, dark, dignified, is Saramé Raynolds, who yesterday sang to a tremendous audience which had assembled before the great Spreckels organ at the Exposition grounds. Miss Raynolds gave one of the most truly pleasurable programs of the year. She has a stage magnetism which is irresistible."  
—The San Diego Sun.

Management: Mrs. Herman Lewis, 402 Madison Ave., N. Y. (Carlton Chambers).

Telephones, Murray Hill 7058 and 2890.

Western Representative, Evelyn Hopper,  
2589 Spaulding St., Omaha, Nebraska.

## HAMLIN Tenor

Address Mrs. Herman Lewis, 402 Madison Ave., New York  
Evelyn Hopper, Western Representative, 2589 Spaulding St., Omaha  
Re-engaged for Fourth Season with Chicago Grand Opera Co.  
AVAILABLE ENTIRE SEASON FOR CONCERTS

## Eleonora de Cisneros

Leading Mezzo-Soprano, Chicago Opera Company, Fourth Season

Engaged for San Antonio Mid-Winter Festival, February 14-15-16, 1916

### MANAGEMENT

Mrs. Herman Lewis, 402 Madison Ave., New York (Carlton Chambers)

Murray Hill 7058-2890

## Mrs. Herman Lewis

announces the

## First New York Recital

of

## Maude Fay

of the Royal Opera of Munich and  
Covent Garden, London

on Monday, March 13, 1916

at three o'clock

Aeolian Hall

bers. Nor did he make any attempt to have his glee club or soloists try to be humorous in their selections.

One of the features of the evening was Mr. Schwarz's brilliant and spirited accompaniments.

#### KRIENS SYMPHONY CLUB CONCERT.

The Kriens Symphony Club, one hundred players, united in a concert at Park Avenue Church, January 22. Among the numbers played were Mozart's G minor symphony, "Ase's Death," by Grieg, and the "Coronation March," by Meyerbeer. The ballet music from "Faust" was in important item of this program. An andante for cello by Alex M. Jarecki (a manuscript work) had its first performance on this occasion, Henry Barreuther playing the solo instrument. John J. Colgate, tenor, lent variety to the program by singing Handel's love song, "Where'er You Walk." Perhaps the most important number of the program was the performance by Katherine Stang of the "Rondo Capriccioso," by Saint-Saëns. Miss Stang is from the artist class of the conductor of this orchestra, Christiaan Kriens, with whom she has developed into a splendid young artist. A good sized audience heard and applauded all the music.

#### ZIEGLER EXCERPTS AND PUPILS.

The following is from a recent address by Mme. Ziegler:

The teacher who teaches only for the sake of money has to advertise feverishly, to keep up a constant stream of new pupils. He may seem successful, but he is not, for he cannot be happy in his work unless he loves it. Happiness and real success are identical. On the other hand, the teacher who does not like to give his or her best, and receive a substantial equivalent in money, is pretending to him or herself that it is not the province of true art to receive money, but this is only pretense and self-hypnotism. They must conquer this, and honestly and openly accept and call for the equivalent in money for their work, just as they paid for their instruction.

Summarizing therefore: Establish polarity in musical relations by balancing music for the sake of music, with music for the sake of money.

Lorna Lea appeared in "Hänsel and Gretel" in costume, with acting and scenery, in a special performance of "Hänsel and Gretel" at a children's matinee January 20 at the Neighborhood Theatre. February 1 she appeared in solos and also took part in duets. Miss Lea accompanied all numbers at the piano.

"Guest Night" was observed by the Chopin Club of Providence, R. I., last week. A musical program was given in the Elks' Auditorium. Hazel Treet, of the Ziegler Institute, was one of the artists who sang.

Annabel Hennessey, of Trenton, another pupil of Mme. Ziegler, sang at the luncheon given for Mrs. Charles Stockton, president of the State Federation of Women's Clubs, by the Contemporary Club of Trenton, N. J. She was also the soloist at the Senarren History Club.

#### BECKER MUSICALE.

Gustav L. Becker, pianist and composer, 114 West 72d street, on January 22 gave a soiree musicale. Among Mr. and Mrs. Becker's guests were Gena Branscombe, composer; Mrs. Julian Edwards, Oscar Garreissen, Frederick Mariner, Theodore Sutro, Gertrude Hall, Miss Van Voorhis.

They were entertained by the admirable singing of Eva Emmett Wycoff, who included among her numbers two compositions by Mr. Becker and one by Gena Branscombe, with the composers at the piano. Grace Elliott, a highly talented pupil of Mr. Becker, played several numbers by Chopin and Liszt which were vigorously applauded. Walter L. Bogert sang groups of French and Russian folk-songs in charming fashion. Mr. Becker played some of his own piano compositions. Several of these, as well as a number of new songs, are about to be published, it is understood.

#### ADELA BOWNE KIRBY SINGS "MESSIAH."

Adela Bowne Kirby was specially engaged to sing "The Messiah" at Springfield, Mass., recently. An immense audience, five thousand people, heard Mrs. Kirby, and she received much praise from all sides for her beautiful voice and artistic singing. Mrs. Kirby is known as an experienced and reliable soprano, her voice having received its culture in both France and Italy. She looks forward to a church position in New York in the near future. The last week of February she will give a studio recital in her spacious quarters, 62 Washington Square.

#### FRED A. GRANT MUSICALE.

Mr. and Mrs. Fred A. Grant gave an informal musicale at their home, in Brooklyn, January 21, inviting friends to meet and hear Antonio Paganucci, pianist and composer. He was assisted by Frances Brockel, soprano, and Mr. Grant, tenor. Mr. Paganucci was a pupil of Luporini and De Luca at the Conservatory of Lucca, Italy. He has been touring the West during the past year. Among his compositions is "Occhioni Neri," written for and sung by Caruso. He is young, and has a brilliant future before him if he continues as he has begun. Miss Brockel has recently returned to this country from Germany, where she was

singing in opera, when the war began. She studied at the Leipzig Conservatory and in Berlin. She has a beautiful mezzo-soprano voice of good range and excellent tonal quality. Her rendition of Schubert, Schumann, Franz and other German composers is particularly fine.

#### WARFORD STUDENT'S SUCCESS.

Carl Rupprecht, baritone, a product of Claude Warford's studio, is doing considerable concert work this season. He has just returned from a successful trip in Pennsylvania, including appearances in Scranton and Wilkes Barre. Several coming engagements are Maplewood, N. J. (with Kasner String Quartet); Brooklyn, February 4; Kingston, February 12; Newburgh, February 13; Orange, February 16 (with Kasner Quartet), and New York, February 29.

#### GUSTAV O. HORNBERGER AT TONKÜNSTLER SOCIETY.

Gustav O. Hornberger, cellist, took a prominent part in the last Tonkünstler Society concert at Memorial Hall, Brooklyn, February 1. This was in Schubert's so called "Trout" quintet. Others associated on this program were Ruth Taylor, A. Campbell Weston, August Arnold, Albert Edwin Betteridge, Henry Klingensfeld, August Schmidt and Walter Stamm. The next musicale will be held on February 15 at Assembly Hall, New York.

#### NOBLE'S "GLORIA DOMINI" PERFORMED.

The well known cantata, "Gloria Domini," by T. Tertius Noble, the distinguished composer and organist, was performed at St. Paul's Chapel, Vesey street and Broadway, January 25, under the conductorship of Edmund Jaques, the organist of the church, with the composer at the organ. Mr. Jaques was the first to present this cantata in America, a half dozen years ago, since which time it has had several repetitions in various metropolitan churches. The MUSICAL COURIER has on previous occasions given detailed reviews of the performances of this splendid work, so it will be unnecessary to repeat this.

A footnote on the program has the following concerning St. Paul's Chapel:

This Chapel is the oldest public building and the only colonial church building in New York City.

Immediately after his inauguration as first President of the United States, on April 30, 1789, George Washington, with both houses of congress, came in procession to St. Paul's Chapel, where an appropriate service was held by Bishop Provost, Chaplain of the Senate, and a solemn Te Deum was sung.

In Washington's diary, from 1789 to 1791, as regularly as Sunday comes round, is the entry, "Went to St. Paul's Chapel in the forenoon."

#### JOSEPHINE H. WEHN'S TUESDAY MORNING LECTURES.

Josephine H. Wehn announces a series of four Tuesday morning lectures, beginning February 1, at 11 o'clock, at the Waldorf-Astoria Hotel, white and gold room. These lectures will include the following subjects: American drama, American literature, American music, American painting.

The New York Herald, Times and Evening Mail all say fine things of Mme. Wehn's lectures.

#### DICKINSON ORGAN LECTURE-RECITAL FEBRUARY 8.

The second historical organ lecture-recital by Clarence Dickinson in the chapel of Union Theological Seminary, Claremont avenue and 120th street, on February 8, at 4 o'clock, will be devoted to "The Development of Sonata Form." Examples of early forms of instrumental music, beginning with A. D. 1586, will be followed by the first sonata by Kuhnau, and this by a cantata for alto voice, "Strike, Thou Hour" (with chimes), by Bach, sung by Rose Bryant. Then follow examples of the evolution of the sonata movement by Italian, German and Russian composers, this in turn being followed by the adagio from the "Moonlight Sonata," Beethoven. The program closes with Rheinberger's well known "Pastoral Sonata."

#### SAJOUS ANNOUNCES DINNER.

Louis J. Sajous, president of the Fraternal Association of Musicians, issued invitations for the fifth regular monthly dinner of the organization, February 1, Grand Hotel, Broadway and Thirty-first street. The dinner was followed by an impromptu musicale. Amy Fay is chairman of the program committee.

#### AMERICAN GUILD OF ORGANISTS' DINNER FEBRUARY 3.

H. Brooks Day, F. A. G. O., is chairman of the committee on public meetings of the American Guild of Organists. Under his direction invitations to the twentieth anniversary dinner, which takes place February 3, Hotel McAlpin, have been issued.

#### NOTES.

R. L. McAll, organist of the Church of the Covenant, 310 East Forty-second street, announces an organ recital Tuesday evening, February 8, at 8 o'clock. Clifford Demarest and Richard K. Biggs will play the organ and Inez Barbour, soprano soloist, will sing. Original compositions by both organists will be heard.

Cornelius Rübner and Dagmar Rübner, of Columbia University, gave their annual recital for two pianos January 14,

"He is easily the finest equipped baritone in the United States today."—*Portland Oregonian*.

## RALPH B. ALFORD

Presents

# ALFRED HILES BERGEN

The Eminent Baritone

1916-17 Coast to Coast

Exclusive Direction RALPH B. ALFORD

Cable Building, Chicago, Ill.

"He reaches the sympathies through a thousand different channels of tone color."—*Glenn Dillard Gunn in Chicago Tribune*.

Horace Mann Auditorium. They played the suite No. 4 by Arensky, shorter compositions by Hahn and Chaminade, and gave pleasure through their united and temperamental performance. Rübner's violin concerto in G minor, op. 30, performed by Maurice Kaufmann, was a third item of this program.

Mrs. John W. Nichols, the well known pianist, has decided to devote part of her time to teaching, and is at present assisting Charles Lee Tracey, of Carnegie Hall, instructing the Leschetizky method of piano playing. Mrs. Nichols teaches at the University of Vermont in the summer, and will accept a limited number of pupils in her New York studio, 28 West Sixty-third street.

Tomijiro Asai, the Japanese tenor, who sings many of Cadman's songs with especial success, deals in Japanese art prints.

Mattie Sheridan, president of the Hungry Club, was as usual in the chair at the four hundred and fifty-fifth dinner, Hotel Majestic, January 29. This took the form of a celebration of the birthday of the club's loved founder and president, the aforesaid Mattie Sheridan. On the program were Julia Hume, Vivian Leland and Braham McNamee.

Albertus Shelley Hiestler, the violinist, who for some years past has been director of music at San Marcos Baptist Academy, San Marcos, Tex., may accept a position in one of our Northern cities in the near future. He is known as a very capable violinist, instructor and orchestral organizer and conductor.

Mme. Schnabel-Tollefsen and Carl H. Tollefsen gave a piano and violin recital January 22 in the First M. E. Church of Schenectady, N. Y., one of the largest edifices in the city, before a large and appreciative audience. They both gave two groups of solos, and in addition played two suites for violin and piano. Among recent appearances of the Tollefsen Trio was their concert in Aurora Grata Cathedral, where they gave a concert for the Scottish Rite Masonic Bodies December 26, assisted by Eugene Cowles, the basso. Their playing of the favorite Arensky trio created a profound impression. They also played at a concert under the auspices of the Norwegian Hospital, of Brooklyn, in December at the Baptist Temple for the Ambulance Fund. Mme. Tollefsen appeared in joint recital with Elsa Hammerskold, contralto (artist-pupil of Mme. Renard), at the Amackassin Club, Yonkers, N. Y., with her usual brilliant success.

**HELEN DE WITT JACOBS**

**VIOLINIST**  
IN AMERICA, SEASON 1915-16  
Address: care of Musical Courier

**Margaret George**

**CANADIAN DRAMATIC SOPRANO.**  
Just Returned from Operatic Successes in Italy.  
Management: THOMAS GEORGE, Box 742, Station F, Toronto, Can.

**MAY MUKLE 'Cellist**

2208 Hyde Street, San Francisco, Calif.

**FLORENCE LARRABEE**

Exclusive Management: **FOSTER & DAVID**, 550 Fifth Ave., New York  
**PIANIST**  
In America Season 1915-16

**HAROLD HENRY**

**AMERICAN PIANIST**  
Exclusive Management: Haensel & Jones, Aeolian Hall, New York  
426 Fine Arts Bldg., Chicago

**CORNELIUS VAN VLIET**

**The Dutch Cellist**  
2641 GIRARD AVE., SO. MINNEAPOLIS, MINN.

**SOUSA AND HIS BAND**

Now Playing at  
**N. Y. HIPPODROME**  
Office: 1 West 34th Street  
Telephone 6128 Greeley

**EDGAR****STILLMAN-KELLEY**

STEINWAY HALL - NEW YORK, N. Y.

**LESLEY MARTIN, Bel Canto**

**STUDIO: 1425 Broadway, New York**  
SINGERS — Susanne Baker Watson, Cora Cross, Pauline Fredericks, Andrew Mack, Nellie Hart, Marion Stanley, Estelle Ward, Gertrude Hutcherson, George Blemus, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Mabel Wilbur, John H. Stubbs, Edward Foley, Albert Wallerstedt, Umberto Sacchetti and many other singers now before the public in opera and church work.

**VLADIMIR NEVELOFF**

**PRESENTS**

**SKOVGAARD**

**The Danish Violinist**

Fifth Floor, 132 East 16th Street, New York City

**ALINE VAN BARENTZEN**

**Concert Pianist**

Now Booking for Season 1915-16

Management:

R. E. JOHNSTON, 1451 Broadway, New York Mason & Hamlin Piano Used

**LESTER DONAHUE**

**The Young American Pianist**

whose instantaneous New York success confirmed a fine reputation won in Europe.

**STUDIO: 23 EAST 75th STREET, NEW YORK**

Management: Loudon Charlton, Carnegie Hall, N. Y.  
**STEINWAY PIANO USED**

**Permella Newby Gale to Sing at San Antonio Midwinter Festival.**

Permella Newby Gale has been chosen as one of the prominent soloists for the San Antonio (Tex.) midwinter festival. The well known Chicago contralto has been engaged to sing in "Elijah" and "The Messiah" on February



PERMELLA NEWBY GALE.

15 and 17 with the St. Louis Symphony Orchestra at this festival.

**Recital by Klibansky Pupil.**

Sergei Klibansky gave a recital at the Wanamaker Auditorium January 26, when he introduced several new pupils. Mr. Klibansky believes in giving his pupils a chance to appear in public as often as possible, after they have reached a certain degree of artistry, as nothing is more helpful to them for gaining self control and overcoming nervousness.

The recital was well attended and most of the offerings met with splendid success. Miss Daniels, who sang an aria from Massenet's "Herodiade," is the possessor of a beautiful soprano voice and showed great improvement in her tone production. She had to respond to an encore. Mr. Sternhagen has a sympathetic baritone voice and sings with intelligence. Elizabeth Townsend sang three songs, of which the last, "My Lover, He Comes on a Skee," was especially well liked. Mildred Shaw has a very appealing, mellow soprano voice that showed to good advantage in a group of songs. Mr. Gillett gave a fine delivery of the mass aria from "Ernani." Miss Hamilton sang three English songs; her alto voice has a beautiful timbre and she interpreted very intelligently. Miss Zielinska again showed great improvement; she met with great success after her aria from "Rigoletto." The Misses Townsend were very pleasing in two duets, their voices blending well, and Miss Ellen Townsend exhibited interpretative talent in a group of French songs. Mr. Woolf concluded the program with the "Cavaradossi" aria from "Tosca," and responded to the applause by adding an aria from "Il Trovatore." His excellent tenor voice is well remembered from previous recitals. Claire Rivers was a very satisfactory accompanist. Mr. Klibansky has given frequent students' recitals at both Wanamaker and Chickering halls, and invariably these affairs bring him the greatest credit through the singing of these pupils. On all side one hears expressions of great interest, with such exclamations as, "I wish I could sing like that," "I wonder if he would take me as a pupil," "I knew that girl a year ago, and she couldn't sing a little bit," "I wonder what he charges?" etc. Such remarks, culled from the audience, are the best indication of interest in the singing of the Klibansky pupils.

**Fay Foster Doubts if a Renewal of One's Childhood Friendships Tends to Enhance One's Dignity.**

As children, Victor Biart, Bide Dudley and Fay Foster lived in the same Western city.

One evening, Miss Foster, after giving a successful program of her compositions, was receiving congratulations when suddenly Mr. Biart threw this bomb into the crowd: "Say, Fay, do you remember the time your German teacher rapped you over the knuckles with the ruler, and the time I pulled you out of the apple barrel?"

And now comes Bide Dudley with the following in the New York Evening World of January 15, 1916:

"The Cief Club had an evening of Fay Foster's compositions recently. Miss Foster hails from Leavenworth, Kan. When she was a little girl she used to beat the stuffing out of the writer of this department."

Miss Foster denies this in toto, and says she was the meekest and mildest of children, distressingly so, in fact, and demands that Mr. Dudley substantiate this statement or "forever after hold his peace."

**GRAVEURE CHEERED AT RECITAL.**

**A Chorus of "Bravos" and a Din of Handclapping Reward the Baritone at His Second New York Recital—An Artist of Finish and Charm.**

Louis Graveure triumphed resoundingly at his Aeolian Hall recital on Tuesday afternoon, January 25. It was the sort of triumph that surmounts criticism, for no artist is able to capture his hearers so completely unless he has extraordinary gifts to offer. Graveure, however, makes admirers of the critics as well as of the lay listeners, and some of the brethren of the pen were seen in their seats at Aeolian Hall until the last encore had been sung—such unusual patience and endurance on the part of the professional reviewers being the greatest possible compliment to the giver of the concert.

Graveure sang gloriously; there is no other adjective that fits his voice and his use of it so well. He is blessed with a naturally full and fine timbred vocal apparatus, but by dint of study and innate artistic sense he has polished and beautified his tones to the point where all of them are a joy even to the most exacting ear. They are as a string of matched pearls, of even symmetry and refinement. In pianissimo, in mezza voce, in forte, Graveure invariably gets the last vestige of tonal appeal from his organ and yet he neither spares nor forces it. His is perfect voice control, aided by a breath supply nothing short of phenomenal.

A group of Franz, Jensen, Wolf, Grieg and Strauss Lieder revealed Graveure's intimate knowledge of the German song style and marked also his faultless German diction. He stirred the audience visibly with the heartfelt sincerity of his emotional participation in the text meanings and the musical illustrations.

Three old English songs showed Graveure as a master in one of the most difficult of all song fields, for modern harmonies and piquant texts are lacking to help the singer avoid monotony in these numbers that reflect musical "plain living and high thinking."

The rarely heard cycle of "Biblische Lieder" by Dvorak permitted the singer to reach his highest mark as an interpreter. He infused tremendous dramatic force into the texts when he did not make them hit home with the purity and directness of their sentiment. It is the most significant form of vocal art to make six biblical numbers into such miniature song dramas as they become in the Graveure renderings.

A group of modern French songs (Debussy, Hahn, Duparc, Massenet) had infinite charm in delivery, exquisite diction and impeccable phrasing to recommend them.

At the end came modern English lyrics, by Elgar, Stanford, Goring-Thomas and Coleridge-Taylor, and then followed the cheers that would not stop until encore succeeded encore and the modest and dignified artist had bowed his thanks again and again. He is one of the pronounced hits of the season.

**Julia Hill Song Recital, February 6.**

Julia Hill, with Kurt Schindler at the piano, will give her first song recital at the Bandbox Theatre, 205 East Fifty-seventh street, New York, on Sunday evening, February 6, at 8:30 o'clock, this being her program:

|                                    |              |
|------------------------------------|--------------|
| Mein Liebster singt.....           | Hugo Wolf    |
| Nein Junger Herr.....              | Hugo Wolf    |
| Elfenlied.....                     | Hugo Wolf    |
| In dem Schatten Meiner Locken..... | Hugo Wolf    |
| Er ist's.....                      | Hugo Wolf    |
| La Lettre.....                     | Aubert       |
| Papillons.....                     | Chausson     |
| L'Heure Exquise.....               | Poldowski    |
| Columbine.....                     | Poldowski    |
| Ein Solcher ist mein Freund.....   | Erich Wolff  |
| Leise Leise Weht ihr Lüfte.....    | Max Reger    |
| Empfangnis.....                    | A. Zemlinsky |
| Traume.....                        | Wagner       |
| Ständchen.....                     | R. Strauss   |
| Sylvain.....                       | Sinding      |
| Song of Blackbird Blue Bell.....   | Quilter      |
| Lullaby.....                       | Macdowell    |
| Floods of Spring.....              | Rachmaninoff |

**Mme. Varésa Will Sing to Her Own Guitar Accompaniment.**

At the second "Une Heure de Musique" of Mme. Varésa, which will take place at the Princess Theatre, New York, on the afternoon of February 8, Mme. Varésa herself, a pupil of the eminent Spanish guitarist, Miguel Llobet, will sing songs to her own guitar accompaniment. Assisting artist will be George Copeland, the Boston pianist.

## "EUROPEANS MUST COME TO AMERICA TO LEARN TO SING," SAYS MARIE SUNDELIUS.

Swedish Soprano Advances Other Novel Views.

Belle McCormick, in the Grand Rapids (Mich.) News, has an interview with the distinguished Swedish-American soprano, Marie Sundelius, so novel and interesting that it is well worth reprinting:

"If you want to learn to sing, do it in America," is the advice of Marie Sundelius, soprano, who appeared in concert at Powers' Theatre Monday night. And Mme. Sundelius' advice is good, because she happens to know how to sing unusually well herself. The 'second Jenny Lind' was born in Sweden, but has received all her fundamental voice training in America, which she declares turns out more good singers than any other country in the world.

"Mme. Sundelius began singing at little church affairs and small recitals when she was nineteen, but never did she even entertain the idea of being a professional, of gaining a career until her husband put her up to it.

"Yes, it seems there are husbands and husbands. And this one, a Boston physician, by the way, insisted that his wife develop her musical talent and spurred her on to the achievements she has already won.

"It was when we were on our honeymoon in Europe," said Mme. Sundelius, 'that my husband sent me over to Paris to coach with one of the teachers there. I had no aspirations whatever. I loved music and enjoyed studying it, but I never thought that my voice was even unusual. But my husband, who is an accomplished musician himself, made me see that I could do things and urged me into public work. He takes even more pride in my successes than I do and rejoices over my every triumph.'

"Mme. Sundelius does not find a public life for a woman incompatible with domestic happiness. 'I don't think any set rules can be set down for matrimony,' she said. 'Because some people prefer never to separate is no reason that others cannot follow separate lines of endeavor and be perfectly happy. Personally I believe it to be ideal. We all have our individual lives to live as well as our matrimonial lives, and in my observation, husbands and wives who have their own work are happier than those whose minds have but a single thought and hearts but a single beat. I think a little variety of thoughts and beats makes life more interesting.

"Why," she exclaimed, 'I like my trips chiefly because it is always so nice to get home and tell all about my experiences and find out what has been missed. Our periodical separations just give my husband and me a chance to appreciate each other and to grow individually.'

"The little Swedish singer thinks also that it is perfectly safe for a husband to let his wife do a little globe trotting, because absence makes the heart grow fonder. But as far as men are concerned—that is a different thing. 'Women,' she said, 'are not so susceptible to the lure of the limelight as men. Women can stand fame and attention and not lose their heads and get "temperament."'

"Mme. Sundelius practices every day. She can't have a studio, so she has to ascend and descend the scales and 'oo-ee-ah' in her room.

"But once I was practising," she confided, 'and a frolicsome drummer or somebody in the next room began to imitate me. So now I shut myself up in the bathroom and go at it where no one can hear me.'

## Carrie Bridewell Engaged for Keene (N. H.) Music Festival.

An artist, whose appearances are occasions for pleasure on the part of the critical listener, is Carrie Bridewell. Her sympathetic contralto voice and ingratiating personality cause her to be a favorite wherever she sings. Mme. Bridewell has been appearing in a number of important engagements this season and always with the success which marked her Aeolian Hall, New York, recital earlier in the season.

Among the engagements booked for her this spring is an appearance as soloist at the music festival to be held at Keene, N. H., where she sings on May 19, which occasion is designated as "Opera Night." She is also booked for an Easter recital at Greenwich, Conn., on April 11. In both these cities there is considerable anticipation and interest being manifested in Mme. Bridewell's forthcoming appearance.

## Officers and Soloists of San Antonio Music Festival.

San Antonio, Tex., will hold a music festival, February 15, 16 and 17. This is to be given under the auspices of the San Antonio Music Festival Association, D. J. Woodward, president; S. H. Savage, vice-president; Charles D. Hall, executive secretary; Dr. I. S. Kahn, recording secretary; Harold Kayton, assistant secretary; Sylvan Lang, treasurer; H. W. B. Barnes, musical director. The board of directors is: John Bennett, Sr., George A. Cook, Rev. Philip Cook, T. A. Eldridge, A. M. Fischer, Judge W. S.

Fly, Herman Horner, J. V. Hucker, S. E. Sarratt, R. Clarence Jones, Arthur Muir, Walter Napier, T. N. Smith, Albert Steves, Sr., W. G. Tobin, Nat. M. Washer and A. B. Weakley.

The orchestra will be the St. Louis Symphony Orchestra, Max Zach, director. The soloists engaged are Marcella Craft, soprano; Parmelia Gale, contralto; Leonora Allen, soprano; Arthur Middleton, bass; Saramé Raynolds, soprano; Warren Proctor, tenor; Gustav Holmquist, bass; George Hamlin, tenor; Delle Donne, harpist, with the orchestra, and Hugo Olk, violinist, also with the orchestra.

## ARBUCKLE INSTITUTE CHORAL CLUB CONCERT.

New Organization Makes Creditable Showing at First Public Performance.

Wednesday evening, January 26, the Arbuckle Institute Choral Club, of mixed voices, gave its first concert under the direction of Bruno Huhn in the lecture room of Plymouth Church, Brooklyn, with the following soloists: Robert Gottschalk, tenor; Sara Gurowitsch, cello; Elinor Graydon Smith, accompanist.

The following numbers were rendered by the chorus of about thirty-five singers: "Old Folks at Home," Foster; "Old Black Joe," "Dixie," "As Torrents in Summer," Elgar; "Spring Song," Pinsuti; "Landsighting," Grieg; "Blue Danube Waltz," Strauss; "Hymn of Thanksgiving," Kremer; "The Lost Chord," Sullivan.

Several of these were unaccompanied, good balance and tone quality being much in evidence. The chorus sang with spirit and enthusiasm. Raymond Loder sang the incidental solo in Grieg's "Landsighting."

Sara Gurowitsch played "Polonaise de Concert," Popper; romance, Van Goens, and "Elves' Dance," by Popper, giving manifest pleasure to those present.

Robert Gottschalk sang Roger Quilter's "Now Sleeps the Crimson Petal," and an aria from Massenet's "Werther," which were warmly received.

Another concert will be given by the Choral Club in the spring. Singers desiring to join should communicate with Bruno Huhn, conductor, 41 West Forty-fifth street, New York. There is room in the organization for several new voices in each part.

Following are the names of the present members: Florian Bran, Angela Costello, Emma Davis, Myra Eldredge, Virginia Field, Marie Freckelton, Clinton Hallock, Elida Hansen, Mildred Heyer, Margaret James, Christine Johnson, Margaret Kneeland, Elizabeth Levens, Myra Payne, Ruth Phillips, Edith Putnam, Ellen Schermerhorn, Doris Schimmin, Augusta Smith, Lilly Smith, Estelle Sparks, Lillian Stolzenberger, Katherine Tinling, Frances Tode, Louise Wacker, Alfred Boice, Louis Burke, F. R. Capoville, Robert Gottschalk, Clinton Hallock, Raymond Loder, George Reimherr, G. H. Scott, Peter Sparks, Irwin Smith.

## Spalding Echoes from Havana.

In connection with the recent visit of Albert Spalding to Havana, which resulted in such a ringing success for that artist, an interesting letter comes to the MUSICAL COURIER from a resident of the Cuban capital. Particularly characteristic passages are these:

Albert Spalding was supposed to open the musical season of Havana, but we really have no musical season to open. However, he did more; he planted the seed, the fruit of which promises wonders. Concert work in Cuba is comparatively unknown. Usually when one refers to a concert there, he refers to an evening of yawns and boredom. The announcement that an opera company has arranged to appear and is to give performances, usually implies merely that another impresario has succeeded in boring into the pocketbooks of that portion of society which wishes to be listed by the society editors as "among those present."

The real music lovers and the public interested in musical affairs as a rule do not patronize performances where there is one "star." We have paid as much as \$15 for one seat for such events. However, opera remains the most popular form of music in Havana, and therefore it is the more remarkable that Spalding succeeded so brilliantly. I have noticed that whereas formerly our social set crossed over to the United States in the summer time for a vacation there, now the exodus takes place in the fall and winter in order that the travelers may enjoy two or three weeks of opera at the Metropolitan. You will notice, if you examine into the matter in New York, that while many Cubans are often at the Italian and French performances in your city, only a few attend the German operas and hardly any are seen at the symphony concerts and at piano, violin and song recitals. Cubans are musically inclined, but as they have lived in a country where their inclinations are not developed properly, and their tastes for the best things are not fostered legitimately, they remain in comparative ignorance of the endless joy that is inherent in the higher forms of music.

Some of our local residents grumbled over the folly of having Spalding appear in Havana. These were the conditions that the great violinist met when he arrived in our city. It was only his dignified advertising, clippings from the MUSICAL COURIER and the helpful cooperation on the part of the intelligent musical critics on our leading newspaper that convinced a large number of persons that Spalding and his assistants were not impostors or artistic failures, but performers of real merit. The first concert given by them was a tremendous hit, frankly and undeniably from artistic, financial and social points of view. The second concert was sold out and then there at the National Conservatory of Music press and

# BELLE STOREY Soprano

Season 1916-1917

Management: R. E. Johnston  
1451 Broadway, New York

public alike asked Mr. Spalding to give a third concert, to which request he graciously acceded.

Havana press notices of Mr. Spalding were reprinted in the MUSICAL COURIER of January 27, 1916, and they form the most eloquent warrant of what he accomplished in Havana.

## WALTER L. BOGERT REELECTED PRESIDENT OF N. A. T. S.

Baritone Heard in Folksong Programs.

Walter L. Bogert, baritone and teacher of singing, was recently reelected president of the National Association of Teachers of Singing.

January 28 Mr. Bogert was engaged to give a program of folksongs at Cornwall-on-the-Hudson, N. Y., and on February 1 one in New York City. With Francis Rogers, baritone, Mr. Bogert was scheduled for the following recital of folksongs and art songs for the Century Association, New York City, January 29:

Folksongs—"Awake, Awake, Fianna," "Arranmore Boat Song" and "Hush Song" (Irish), "Lullaby" and "My Helen" (Greek), "A Lover's Lament," "Mary and Peter" and "Dance Song" (Little Russian), "Chanson de la Mariée" and "La pêche des moules" (French), "Praise of Islay," "Adieu, Dundee," "Flow Gently, Sweet Afton" and "The Campbells Are Comin'" (Scotch), Mr. Bogert; art songs—"Vittoria" (Carissimi), "Bois epais" (Lulli), "L'esperanto nocchiero" (Bononcini), "Ein Ton" (Cornelius), "Der Asra" (Rubinstein), "So Sweet Is She" (Old English), "Nymphs and Shepherds" (Purcell), "Love Me or Not" (Secchi), "Invictus" (Huhn), "Off to Philadelphia" (Irish ditty), "Health to King Charles" (Boott), Mr. Rogers.

Bruno Huhn was at the piano.

Hans Pfitzner's new opera, "Palestrina," has got itself mixed up with the war and will have to wait for peace before it appears on the stage. In the first place it is written entirely for men's voices, both principals and chorus; in the second place, the Council of Trent comes into the story, which would bring about difficulties with the censor, for Trent is too much in the public eye at the present moment to be suited for the peaceful career of an operatic setting.

**NEVADA VAN der VEER** Messa Contralto **REED MILLER** Tenor  
**Oratorio :: Concerts :: Recitals**  
 Individually and Jointly  
 Address, 749 West End Avenue, New York City  
 Management, LOUDON CHARLTON, Carnegie Hall, New York

**GENEVIEVE WHEAT** Contralto  
 Drake University, Des Moines, Iowa

**FRANCES NASH** Pianist  
 Management: EVELYN HOPPER, 2569 Spaulding St., Omaha, Neb

Theodore von Hemert  
 Lieder Singer

**ADELAIDE GESCHEIDT**  
 Instructor of MILLER VOCAL ART-SCIENCE  
 The New School of Voice Culture  
 817 CARNEGIE HALL, NEW YORK TEL. 1350 CIRCLE

**ALBERT SCHOTT**  
**DRAMATIC TENOR**  
 In America Season 1915-16. Available for Recitals, etc.  
 Exclusive Management Concert Direction M. H. HANSON.  
 437 Fifth Ave., New York

**VIVIAN GOSNELL**  
 ENGLISH BARITONE  
 First New York Recital, Monday Evening, Jan. 31st, at Aeolian Hall  
 Tickets now on sale at the box office.  
 Exclusive Management: Concert Direction M. H. HANSON  
 437 Fifth Avenue :: :: :: New York City

**NEWCOMB** P I A N I S T  
 Former assistant of Leschetizky. Now teaching in New York.  
 Studio: 26 West 27th Street. Phone: Farragut 3880.  
 For Concert and Recital Dates, Address  
 LOUDON CHARLTON, :: CARNEGIE HALL, NEW YORK

**NELSON SPRACKLING**  
 Organist :: Pianist  
 1437 PENNSYLVANIA STREET, DENVER, COLO.

**HENRY B. MURTAGH** **WOOTSON DAVIS MURTAGH**  
 Concert Organist Lyrio Soorano  
 DENVER, COLO.

**RODERICK WHITE**  
**FIRST AMERICAN TOUR SEASON 1915-16**  
 Management: Charles L. Wagner, 1451 Broadway, N.Y.

**GIORGIO M. SULLI**  
 Musical Director of the Labor Temple  
 Choir, New York  
 Vocal Studio, 1425 Broadway, Metro-  
 politan Opera House Building  
 New York  
 (Phone, 2762 Bryant)  
 (ALFREDO MARINO, Assistant)

Violin Instruction by  
 Victor Kuzdō  
 Sole Authorized Exponent (In America)  
 of the System of  
**Leopold Auer**  
 (Teacher of Elman, Zimbalist, Parlow,  
 Eddy Brown)  
 Studio: 560 West End Ave., New York

## SORRENTINO DOES NOT REST ON ACQUIRED LAURELS.

Tenor Believes in Periods of Definite Study for Progressive Artist.

Umberto Sorrentino, tenor, says that for a singer "to jump higher," he should frequently withdraw from public work and study. He maintains that advancement comes in no other way.

Practising what he preaches, Mr. Sorrentino has been excluding himself and working, refusing practically every



Photo by Mishkin, New York.

UMBERTO SORRENTINO AS ROMEO.

engagement, for several weeks past. In all the leading Italian roles he is proficient. Spanish and English he sings with fluency, and it remained for him to learn French roles and to give a finer cut to his French diction and to "refresh" (as he puts it) his musicianship. "That is the way I relax; I go further," he quaintly states it.

"Into whatever country I go," said the tenor to the writer, "the people want me to sing their language. In Spain I must sing Spanish always; here in your country your people ask always for English—and this is never easy."

Although a polished concert singer the tenor has his chariot hitched to the operatic star, where he absolutely expects to arrive soon, as he has been approached already by tempting offers.

In February he will come forth from his temporary seclusion, beginning his vocal work again with fourteen engagements in the vicinity of New York City and later will begin his third Southern tour in seven months.

## People's Symphony Orchestra.

Sergh de Diaghileff and the Russian Ballet are responsible for a slight change in the personnel of the People's Symphony Orchestra, which will hold its final concert of the season Thursday evening, February 3, at Carnegie Hall, New York. M. Diaghileff wanted the best unengaged players in New York, not only for the New York appearance of his company, but to accompany him on tour, and recruited a number of them from among the men who have been winning a reputation for fine playing under Conductor Arens. To fill their places there was, happily for the People's Symphony Orchestra, a large waiting list to draw from, of first class musicians who have been anxious to join the orchestra. Instead of losing by the change, the People's Symphony Orchestra has, if possible, been improved in sections, for the new players have been selected with especial reference to the smoothness and quality of their tone.

The program will include Dvorak's "New World" symphony, Grieg's "Spring," for string orchestra, and the "Marche Slav" by Tchaikowsky. Albert Spalding, the soloist, will play the Beethoven violin concerto, with his own delightful cadenza.

## Composers Praise the St. Cecilia Club.

After the very successful concert of the St. Cecilia Club in the ballroom of the Waldorf-Astoria Hotel, New York, on Tuesday evening, January 18, the conductor of the club, Victor Harris, received the letters printed below, which speak for themselves:

Great Northern Hotel, New York, January 19, 1916.  
 My Dear Mr. Harris—Let me thank you once more for the deep enjoyment which I have experienced in working with your superb Saint Cecilia Club. You have built up an organization which must

be the greatest source of gratification to you, through the remarkable results achieved. For absolute beauty of tone and fine qualities of gradation, I cannot imagine the superior of your club, nor should I know where to look for its equal in the special field which it covers.

I wish that I could express in words my appreciation of the loving care which you and your sister-workers have expended upon "The Chambered Nautilus." You may rest assured that not one detail has escaped my notice, not one instance of your painstaking devotion to the compositions passed without my cordial recognition. And the irresistible daintiness of my two little songs, "The Candy Lion" and "Dolladine" was truly a joy.

With every wish for the long-continued success of your beautiful chorus, believe me,

Sincerely yours,  
 (Signed) AMY M. BEACH.  
 (Mrs. H. H. A. Beach.)

The Southern, New York, 680 Madison Avenue.

My Dear Mr. Harris—It was a joy indeed to hear you do my two choruses, "Tiger, Tiger," and "Christmas Day in the Morning" so wonderfully the other day. Every possible effect realized, every poetic nuance caught, the whole thing "recreated" in fullest beauty and life.

What gorgeous effects you get from your magnificent choir! Nothing fascinates me more than the subtler side of choral color, such as you manipulate in such a unique manner and with such rare technical born fluency.

Under your deft hands the lovely choir of sonorous voices has ever something of the sea in it for my ears, always ebbing and flowing, always swelling and melting, never flat and rigid. Surely this is the ideal of choral conducting!

With a thousand thanks for your singularly perfect rendering of my two little pieces.

Yours very sincerely,  
 (Signed) PERCY GRAINGER.

## Florence Austin, "America's Violinist," Returns from Triumphant Western Tour.

Florence Austin, violinist, has returned from a Western tour embracing many cities in Wisconsin, Minnesota, etc. Her chief engagement was with the Minneapolis Symphony Orchestra, with which she played on January 16. Wienawski's second concerto, in D minor, was her selection, and in this, as usual whenever she performs it, she had great success. She was recalled six times, despite the fact that the audience knew encores were forbidden. Privately the artist expressed herself as most gratified with her appearance with this fine representative orchestra, and with the beautiful accompaniment furnished under the baton of Emil Oberhoffer, the conductor. "The performance was technically finished in every detail, the violinist sure in her grasp and interpretation," so wrote a listener.

Next month Miss Austin goes with William R. Chapman on a tour of Maine, this being a reengagement. She appeared there last year with immense success, under similar management. Miss Austin appears conjointly with Louis Graveure, the baritone, February 19, as soloist for the Rubinstein Club of New York.

The Minneapolis notices follow:

"The assisting soloist was Florence Austin, the New York violinist, who formerly lived in Minneapolis and



FLORENCE AUSTIN.

who is one of the many who have gone forth from here to win musical fame. Miss Austin played with brilliant skill and truly remarkable technic."—Minneapolis Morning Tribune.

"The combination of Florence Austin as soloist and the 'Peer Gynt' suite on the program was enough to fill the auditorium. . . . In her interpretation the artist was convincing from the very first beautiful melody, which is introduced in the early part. The romance was rendered in truly poetic spirit, while the ginger of the gypsy style added zest to the finale. Miss Austin was enthusiastically received, and would have been obliged to play an extra, if rules had permitted."—Minneapolis Journal.

# ROBERT MAITLAND'S

## Magnificent Success at His First New York Lieder Recital

His Noble Style of Art Appealed to the Critics as Well as to the Large Musical Audience.

Hailed by Mr. Henderson, Critic of the Sun, as a Master of the German Style

His Great Powers of Interpretation and Sound Musicianship Praised by All

Specially Praised for His Fine Bach Singing

In the appended notices, critics expressed the hope that Mr. Maitland will give more recitals of classical song



New York Tribune, January 27, 1916—

Robert Maitland, the English baritone, gave a song recital yesterday afternoon in Aeolian Hall. Mr. Maitland is an artist of fine attainments, the possessor of a voice of much beauty and great range, a singer of brains and technical accomplishments. So it was to be expected that his Schubert songs would be well interpreted; and this they were—with poetry, charm and power.

New York Sun, January 27, 1916—

AN ENGLISH SINGER  
OF GERMAN SONGS.

ROBERT MAITLAND EXHIBITS FINE TEUTONIC ART IN HIS FIRST RECITAL HERE.

Robert Maitland, an English baritone, gave his first song recital at Aeolian Hall yesterday afternoon. Probably most of the habitual concertgoers in his large audience were astonished at the apparition of his first number. This was nothing less serious and exacting than Sebastian Bach's solo cantata, "Ich will den Kreuzstab gerne tragen." Mr. Maitland sang it with organ accompaniment played by the distinguished English organist, Tertius Noble. It was a performance quite foreign to the song recital as known to local hearers and it called for no small measure of artistic devotion to undertake it.

But for those to whom the utterances of Bach, the church composer, are precious it was a privilege in any circumstances to hear his profoundly introspective creation. Mr. Maitland sang it with intelligence and with a just understanding of the style.

The next part of the program was given to a group of songs from Schubert's cycle, "Die schöne Müllerin." Then came three ghazals of Hafiz out of five set by Granville Bantock, six Hugo Wolf and five Brahms Lieder.

We should like to hear Mr. Maitland sing the whole of the cycle of songs inspired by the pretty "milleress." He caused this desire by the way he sang "Der Neugierige," "Ungeduld" and "Trock'ne Blumen" yesterday. He has a dry voice and a tone production which does little toward softening it; but as an interpreter he displayed art of very fine order. Excellent diction, an extremely nice adjustment of dynamics, tone color—within his limits—and modifications of tempo, were united with a sincerity of feeling and an absence of all search after empty effects.

The singer thus attained results which must have delighted all lovers of Lieder singing. In German songs, which he sang with manifest love, Mr. Maitland revealed himself as a master of German style. He will be heard again with satisfaction.

New York Times, January 27, 1916—

BASS-BARITONE'S SINGING OF GERMAN AND ENGLISH MUSIC IS THOROUGHLY ENJOYABLE.

Mr. Maitland is a bass-baritone who is well known in his native England and has been heard in this country before. For his program yesterday he chose principally German music, with one cycle of songs by the English composer, Granville Bantock. The other numbers were Bach's cantata for bass and organ, "Ich will den Kreuzstab gerne tragen"; five songs of Schubert, six songs by Hugo Wolf, and a concluding group of songs by Brahms. The composition representing Bantock was "Three Ghazals of Hafiz, the Persian Poet," which was marked on the program as sung for the first time here.

The singer has already made himself known as possessing a voice of fine quality and a style of authority. Mr. Maitland's German diction is unimpeachable. He has an excellent mastery of the style of his composers, and his singing sets forth their music with understanding and impressiveness.

The World, January 27, 1916—

NEW BARITONE HEARD  
IN ARTISTIC RECITAL.

Robert Maitland gave his initial recital in Aeolian Hall yesterday afternoon. He is a baritone, recently arrived from England, whose art was quite unknown to the local concert public. His interpretation of a long, difficult and interesting program was of such character as to attract immediate admiration and approval. His voice is a deep and resonant one. He sang, besides other numbers, several German Lieder with excellent appreciation of their style and significance. His pronunciation and diction deserve especial praise.

New York Globe, January 27, 1916—

Robert Maitland, an English basso, who had sung in New York previously, but not as a "song reciter," gave a first local recital in Aeolian Hall yesterday afternoon. Mr. Maitland had the courage to begin his program with Bach's cantata for bass voice and organ (T. Tertius Noble was the organist), "Ich will den Kreuzstab gerne tragen." His daring, it must be said, gave great satisfaction to his more serious hearers, for the noble music was presented in a dignified and sympathetic spirit, even though the voice of the singer was not yet controlled so well as after use had warmed it further. In a Schubert group from the "Schöne

Müllerin" cycle Mr. Maitland showed in a strong light his ability as an interpreter of German Lieder. He was particularly effective in "Ungeduld" and "Trock'ne Blumen." He sang also a Wolf group and a Brahms group. Altogether Mr. Maitland is a decided acquisition to the fellowship of "song reciters." It is to be hoped he will be heard here often in that capacity.

New York Evening Journal, January 27, 1916—

Robert Maitland, baritone, sang an unusually interesting program of songs yesterday afternoon at Aeolian Hall. Song "reciters" are given to a repetitious indulgence in a limited, standard repertoire of the classics in song, but beauty exists outside this repertoire and is to be found for diligent seeking. And the much to be prized spice of variety is attained through the fruits of such search.

Mr. Maitland is one of those who relieves the tedium of life by going afield for his material. Yesterday he sang three of the ghazals of the Persian poet, Hafiz, set by Granville Bantock and quite well worth listening to. He also found some novelties from among the great and still largely untapped treasury of Hugo Wolf. He is a distinctive program-maker and an interesting singer.

New York Evening Post, January 27, 1916—  
ROBERT MAITLAND'S RECITAL.

A novelty in song recitals was introduced yesterday afternoon in Aeolian Hall by the English baritone, Robert Maitland, who placed at the head of his list a solo cantata by Bach, which lasted nearly half an hour. It was a bold thing to do, but the result justified the undertaking. "Ich will den Kreuzstab gerne tragen" was the cantata. It consists of two arias and two recitatives. Mr. Maitland sang it with fervor and distinct enunciation of the German text, and the audience applauded warmly.

After the Bach, Mr. Maitland sang a group of Schubert songs—five selected from the "Schöne Müllerin" cycle. He interpreted these with careful shading and conscientious regard for the import of the poetic lines, and to these, also, the audience gave abundant applause.

New York Evening Mail, January 27, 1916—

Robert Maitland is an English baritone who came to America last year practically unknown. Since his arrival he has evidently made many friends and incidentally done some successful singing in oratorio and concert.

In his recital at Aeolian Hall yesterday afternoon Mr. Maitland revealed a voice of con-

siderable range, more than adequate volume and some natural beauty.

He was at his best in the religious music of Bach's solo cantata, No. 56, in which he was ably assisted at the organ by T. Tertius Noble. Schubert's "Der Neugierige" and "Trock'ne Blumen" were also admirably sung.

Brooklyn Daily Eagle, January 27, 1916—

Robert Maitland's recital, yesterday, in Aeolian Hall, Manhattan, showed artistry. The program was lengthy, but a learned audience understood the high class songs which he sang, and remained to hear them. The accompanist was Francis Moore, whose playing was unusually eloquent. Mr. Maitland sang the "Kantate No. 56," for bass voice and organ, by Bach, broadly and effectively. He gave a taste of Schubert in "Halt," "Am Feierabend," "Der Neugierige," "Ungeduld" and "Trock'ne Blumen," but his important number, because of both its novelty and interest, was Bantock's "Three Ghazals" of Hafiz, the Persian poet, given for the first time in America. The orchestral score for the "Cycle of Ghazals," of which Mr. Maitland sang three songs, was dedicated to the singer. The task of singing the numbers was tremendous, and the soloist used no score. Yet, he obtained their spirit, and sang with dramatic intensity. The Wolf group included "Blumengruss," "Der Tambour" (which was warmly encored), "Alles endet," "Jaegerlied," "Härfner's Lied" No. 3, and "Coptisches Lied," No. 2. The Brahms group was varied and was sung intelligently. "Der Tod das ist die kühle Nacht" was sung with quiet intensity. The bright little "Salamander" and the ever admired "Ständchen," also "Verrath" and "Denn es geniet dem Menschen" were artistic effects.

New-Yorker Staats-Zeitung, January 27, 1916—

Known already as the possessor of a beautiful and resonant baritone, and of a style full of taste, Robert Maitland's song recital given yesterday at Aeolian Hall, brought that artist a fine and well earned success.

The voice since we heard it a year ago, has grown in power, it is freer and more flexible; its wide compass has remained, and it served him faithfully yesterday. In addition, Mr. Maitland with his strong natural gift of song which reveals itself, for example, in a fine legato, his highly cultivated artistic intelligence, and his unerring style instinct which enables him to reproduce the inner essential character of each particular song with its corresponding mood impressionism, these qualities, so necessary to German Lieder, coupled with his diction deserving of the highest praise, characterized his best efforts yesterday.

The singer had a great success with the public.

Announcement of Another New York Recital Will Be Made at a Later Date

Exclusive Management: Haensel & Jones, Aeolian Hall, N. Y. STEINWAY PIANO

FOUNDED JANUARY, 1880

OLDEST, LARGEST AND BEST MUSICAL PAPER  
IN THE WORLDPUBLISHED EVERY THURSDAY BY THE  
**MUSICAL COURIER COMPANY**

(Incorporated under the laws of the State of New York)

ERNEST F. EILERT, President

ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St., New York

Telephone to all Departments: 4292, 4293, 4294, 7357 Murray Hill  
Cable address: Pegular, New York

NEW YORK, THURSDAY, FEBRUARY 3, 1916.

No. 1871

|                    |                  |
|--------------------|------------------|
| LEONARD LIEBLING   | EDITOR-IN-CHIEF  |
| H. O. OSGOOD       | ASSOCIATE EDITOR |
| H. I. BENNETT      | MANAGING EDITOR  |
| ALVIN L. SCHMOEGER | BUSINESS MANAGER |

## OFFICES AND REPRESENTATIVES

RENE DEVRIES, GENERAL REPRESENTATIVE  
J. ALBERT RIKER, EASTERN TRAVELING REPRESENTATIVE  
CHICAGO HEADQUARTERS—RENE DEVRIES in charge, 615 to 625 Orchestra Building,  
Chicago. Telephone Harrison 6110.

## BOSTON AND NEW ENGLAND—

V. H. STRICKLAND in charge, 31 Symphony Chambers,  
Boston. Telephone Back Bay 5554.

## PACIFIC COAST REPRESENTATIVE—

FRANK PATTERSON,  
300 Arroyo Drive, Pasadena, Cal.

## UNITED STATES AND CANADA

ARKADELPHIA, ARK.—A. Hosken Strick, Ouachita College.  
BALTIMORE, MD.—Mrs. Henry Franklin, 114 Hawthorne Ave., Roland  
Park.BIRMINGHAM, ALA.—Adolf Dahm-Petersen, Cable Bldg., 1814 Sec-  
ond Avenue.BLACKWELL, OKLA.—Mrs. Vessie Beauchamp West, 603 W. Black-  
well Avenue.

BUFFALO, N. Y.—Dr. Edward Durney, 208 Baynes Street.

CHARLOTTE, N. C.—John George Harris, 322 North Tryon Street.

CINCINNATI, OHIO—Louis G. Sturm, 2536 Park Avenue.

CLEVELAND, OHIO—Mrs. Dolores Reedy-Maxwell, 10112 Hampden  
Avenue.

COLUMBUS, OHIO—Emily Church Benham, 1299 Bryden Road.

DALLAS, TEXAS—Rose Tobias, 1326 Canton Street.

DAYTON, OHIO—W. L. Blumenfeld, 400 Arcade.

DENVER, COLO.—Agnes Clark Glaister, West Court Hotel.

DES MOINES, IA.—Gustav Schottel, 4107 Klugman Blvd.

DETROIT, MICH.—Jennie M. Stoddard, 84 Valpey Bldg.

DULUTH, MINN.—Gustav Flaten, 405 East Superior Street.

EL PASO, TEXAS—T. E. Shelton.

ERIE, PA.—William B. Bushnell, Wesleyville, Pa.

FORT WORTH, TEXAS—Mrs. J. F. Lyons, 1411 Hemphill Street.

HARTFORD, CONN.—B. D. Prentice, 650 Main Street.

HOUSTON, TEXAS—Emmett Lennan, 2706 Helena Street.

INDIANAPOLIS, IND.—H. H. Thomas, 511 Indiana Pythian Bldg.

KANSAS CITY—Genevieve Lichtenwalter, 900 Studio Bldg.

LA FAYETTE, IND.—Lena M. Baer, LaFayette Cons. of Music.

LAWRENCE, KANS.—Dean Harold L. Butler, University of Kansas.

LINCOLN, NEB.—Mrs. E. S. Love, 355 East Midway.

LINDSBORO AND SALINA, KANS.—E. A. Hascener.

LOS ANGELES—Mrs. Jane Catherine, 439 Blanchard Bldg.

LOUISVILLE, KY.—Katherine Whipple-Dobbs, 425 Fourth Avenue.

LYNCHBURG, VA.—Julian T. Baber, c/o Daily Advance.

MEMPHIS, TENN.—Mrs. A. Denny, DuBois, Apt. 23, 760 Adams St.

MILWAUKEE, WIS.—Mrs. F. W. Carberry, 779 Farwell Ave.

MINNEAPOLIS, MINN.—Ruth Anderson, 49 S. Eighth Street.

NEWARK, N. J.—T. W. Allen, 671 Broad Street.

NEW ORLEANS—Harry B. Loeb, Box 79.

OKLAHOMA CITY, OKLA.—Alfred Price Quinn, Terminal Arcade.

OMAHA—Jean P. Duffield, Baldrige Bldg., 1920 Farum Street.

PHILADELPHIA, PA.—Harold Perry Quicksall, 5508 Upland Street,  
West Philadelphia.

PITTSBURGH, PA.—Hollis Edison Daveny, 5012 Friendship Ave., E. E.

PORTLAND, ORE.—John R. Gatzman, 445 Sherlock Bldg.

PROVIDENCE, R. I.—Mrs. Antoinette Hall-Whitlock, 7 Congdon St.  
Tel. Angell 2628 W.

ROCHESTER, N. Y.—Elizabeth Casterton, Board of Education.

ST. JOHN, N. B. CANADA—Annie L. Lugin, 123 Duke Street.

ST. LOUIS, MO.—May Birdie Ditzler, 4614 W. Bell Avenue.

ST. PAUL, MINN.—Frances C. Boardman, c/o St. Paul Daily News.

SALT LAKE CITY, UTAH—Fred C. Graham, 314 McIntyre Bldg.

SAN ANTONIO, TEX.—Mrs. Stanley Winters, 530 W. Woodlawn Ave.

SAN DIEGO, CAL.—Tyndall Gray, 1256 Fifth Street.

SAN FRANCISCO, CAL.—David H. Walker, 259 Balboa Bldg.

SEATTLE, WASH.—Karl E. Tunberg, Odd Fellows Temple, Tenth and  
E. Pine Streets.

SYRACUSE, N. Y.—S. B. Everts, 2725 Midland Avenue.

TORONTO, CANADA—May Cleland Hamilton, 35 Huntley Street.

WASHINGTON, D. C.—Dietrich Root, 1627 Sixteenth Street.

WELLINGTON, NEW ZEALAND—Marcus Plimmer, Dominion Office.

WICHITA, KANS.—Ralph Brokaw.

WILMINGTON, DEL.—Sam M. Rachlin, c/o Every Evening.

WINNIPEG, CANADA—Mrs. W. Holy Hutchinson, P. O. Box 2005.

WORCESTER, MASS.—Minnie E. Eilam, Evening Gazette.

## EUROPEAN

BERLIN, W.—ARTHUR M. ABEL, Jenner St. 21. Cable address:  
Abel, Wilmsdorf, Berlin.DRESDEN—MRS. E. POTTER-FRIESEL, Kirchweiche 1, Leubnitz,  
Neustadt.

LIVERPOOL—WM. J. BOWDEN, 22 Fern Grove, Sefton Park.

LONDON—ROBIN H. LEDGER, 33 Oakley St., Chelsea, S. W. Tele-  
phone, 2534 Western.

MOSCOW, RUSSIA—ELLEN VON TIDENHÖHL, Arbat, Deneshny 32.

PARIS—H. O. OSGOOD, 43 Boulevard Beaumarchais. Address for pres-  
ent, New York Office.

ROME, ITALY—MRS. DOLLY PATTERSON, 9 Piazza di Spagna.

STOCKHOLM, SWEDEN—LOUISA UPLING, Roslagsatan 19.

For the names and addresses of correspondents and representatives  
not in this list, apply to main office.

## SUBSCRIPTIONS: (In Advance)

Domestic, Five Dollars. Canadian, Six Dollars.

Foreign, Six Dollars and Twenty-five Cents.

Single Copies, Fifteen Cents at newsstands.

Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

THE MUSICAL COURIER is for sale on the principal newsstands  
in the United States and in the leading music houses, hotels and  
kiosques in Belgium, England, France, Germany, Holland, Italy,  
Switzerland and Egypt.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

New England News Company, Eastern Distributing Agents.

## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.

Devoted to the interests of the Piano Trade.

## ANNOUNCEMENT.

An action at law has been instituted by Louis Blumenberg, one of the trustees under the will of the late Marc A. Blumenberg, against Ernest F. Eilert, Alvin L. Schmoeger, William Geppert and Edward A. Alexander, the other trustees under said will, and it is possible that this matter may be brought to the attention of the public through channels not in possession of the full facts. This litigation is purely personal between the trustees and has nothing to do with the business of the Musical Courier publications. Therefore, in order to forestall the placing of any credence in misleading statements circulated for ulterior purposes, it is only proper to state that while we are precluded from discussing or answering the matters involved, pending the action of the courts, our readers may be assured that the suit will in no way affect the conduct of the publications of the Musical Courier Company under the present management. At the proper time any and all charges will be fully answered.

ERNEST F. EILERT, President.

For some reason hard to define, it raises a smile to think that Boston should have gone wild recently over Liszt's old symphonic poem (his first), "Ce qu'on entend sur la Montagne," written in 1847.

The American public has altogether too little opportunity to become acquainted with the excellent work that is being done by a number of contemporary Scandinavian composers, and the campaign now under way by the American-Scandinavian Society is well worthy of hearty support from the music loving public. The society announces a third Scandinavian concert under its auspices at Carnegie Hall, New York, Saturday evening, March 25. One purpose of the society is "to advance the knowledge of Scandinavian culture among the American public . . . in co-operation with the American Scandinavian Foundation," and the object of the concerts is to introduce Northern music to the Americans. The two previous concerts, held in 1913 and 1915, served to make known several new orchestral works by Northern composers, as well as Swedish, Danish and Norwegian soloists.

We learn that quietly and without blare of trumpets several influential friends of John Philip Sousa are endeavoring to have the President honor the "March King" by appointing him to the rank of Lieutenant of Marines, on the retired list. While Mr. Sousa was long bandmaster of the United States Marine Band in Washington and served brilliantly in that capacity through the terms of four Presidents, he was never given a commission. After he retired, his successor, through a special act of Congress, was given the rank of Lieutenant of Marines, and Mr. Sousa's supporters think that the bill should be antedated so that he could enjoy the same distinction, in recognition of his years of service dedicated to the country. Mr. Sousa has been decorated by the King of England, and many European countries have honored him during his world's tours, but up to the present time his own country has not officially bestowed an honor upon the popular composer and bandmaster. Those who are interested in the project plan to have the bill presented in Congress during the present session. John Philip Sousa, by the trips with his band around the entire world, has done more than any one musician to bring to the knowledge of strange lands the fact that there are composers in America—including J. P. S. himself—who are unique and unsurpassable in their own particular style; and that America excels in at least one musical branch of execution, viz., in playing of a brass band. These messages are not unimportant ones and Mr. Sousa is most distinctly the man who car-

ried them to Garcia. We are confident that so broad minded a man as our President has shown himself to be will not refuse this small honor to the Master Bandmaster.

Albert Spalding has been engaged for ten concerts in Cuba next season, according to information received from Havana. He will be guaranteed \$1,000 a performance and his tour will embrace all the points of importance on the island.

The Brascali Opera Company, which left New York recently after arriving here from Buenos Aires, opened an opera season at the National Theatre in Havana on January 27. Heading the company is Mme. Galli Curci, and the leading tenor is Hipolito Lazaro.

Report says that receipts for the two weeks of the Diaghileff Ballet at the Century Theatre, New York, amounted approximately to \$100,000. The one performance given in Paris for the benefit of the British Red Cross brought in about \$20,000, figures upon which managers in this country doubtlessly look with envy. Art comes high, but we must have it.

The interesting fact about the anniversary performance of Rossini's "Barber of Seville" at the Metropolitan Opera House, Saturday of this week, is that it occurs upon the exact date of the centennial of the opera and not upon an approximate centennial as is too often the case in such celebrations. Rossini's opera was produced for the first time at Rome on February 5, 1816, at the Teatro Argentina.

Leonard Liebling, editor-in-chief of the MUSICAL COURIER, has left New York for an extensive tour in the interests of this paper, and in order to cover and study territory not included in his previous trips for the MUSICAL COURIER. The itinerary will take Mr. Liebling as far as the Pacific Coast. Accounts of his experiences will appear in these columns. Later on his journey Mr. Liebling will be joined by Rene Devries, general representative of the MUSICAL COURIER.

William J. Guard, press representative of the Metropolitan Opera Company, has written a new book, "The Spirit of Italy," and subtitled "The impressions and observations of an American newspaper man during the early months of the war against Austria." It is a revision of the interesting series of letters which Mr. Guard sent to the Evening Sun from Italy in the summer of 1915. A great many well known musical characters figure in the extremely vivid and entertaining narrative.

On Friday afternoon, February 4, Leo Schulz will be the soloist at the New York Philharmonic Society concert. At the same concert a new suite by Fritz Stahlberg will receive its initial performance under the composer's leadership. Josef Stransky will conduct Weber-Weingartner's "Invitation to the Dance" and Goldmark's symphony, "A Rustic Wedding." An all-Wagner program will be the offering at the third concert of the Saturday evening series, with Olive Fremstad as soloist. Among the orchestral numbers will be the overture, "Flying Dutchman," bacchanale, from "Tannhäuser," prelude, "Meistersinger," "Good Friday Spell," from "Parsifal," and the "Ride of the Valkyries," from "Walküre." Mme. Fremstad will be heard in "Im Treibhaus," "Traume," "Schmerzen," and in the part of Brünnhilde in the "Immolation Scene" from "Götterdämmerung." On Sunday, February 6, the feature of the orchestral offerings will be compositions by Saint-Saëns. The second part of the program will be devoted entirely to this composer, bringing forward his three most popular symphonic poems, "Phaeton," "Le Rouet d'Omphale" and "Danse Macabre," and the "March Militaire" from the "Algerienne" suite. The soloist will be Beatrice Harrison, cellist.

# VARIATIONS

On Major and Minor Musical Themes.

By the Editor-in-Chief.

## "Goyescas" Comes to Town.

When future tonal historians peruse these pages in order to write the true story of music in New York during our instant in the cycle of time, they should be informed specifically that on Friday evening, January 28, "Goyescas," with music by Enrique Granados, and libretto by Fernando Periquet, was given its first public performance anywhere, at the Metropolitan Opera House, under the baton of Gaetano Bavagnoli, and that the cast was as follows:

Rosario.....Anna Fitziu  
Fernando.....Giovanni Martinelli  
Pepa.....Flora Perini  
Paquiro.....Giuseppe de Luca  
Conductor, Gaetano Bavagnoli.

Composer Granados wrote a piano suite which friends advised him to make over into an opera. He elaborated the piano pieces, joined them into a whole by means of orchestral welding, and a librettist fitted words and a story to the music. That, we are told, is the way "Goyescas" came into being in its present stage guise. In detail, the factual plan is set forth by librettist Periquet in newspaper interviews given out last week:

"Granados had seen Goya's paintings and sketches at the Prado Museum, and they inspired in him the music to the pitiful Pelele, and to the Majas of the famous Caprichos, and to the jealous, cloaked Majos.

"One day we talked of taking those ravishing melodies to the stage. We lacked a plot. This was my task, in the fulfillment of which I put all my soul. I did not wish to present the painter himself, because in large works all historical personages are artistically dangerous. Besides, to every Spaniard who is a poet and possesses culture, Goya means not only a name, but an epoch also. Goya, as an epoch, means, sentimentally, loves and passions, and, socially, a strange melting of all classes, something like a presage of democracy that placed toreros and duchesses, princes and tonadilleras, side by side.

"The question resolved itself, therefore, into presenting this social mixture as an environment to love affairs, tragic, as they always are whenever jealousies and rivalries writhe in and out of them. But, as I also hold that the plot of an opera should be as simple as to be even within a child's grasp, I made of my libretto the simplest story that I have ever written. The work of Granados and myself is full of the joy of Spanish life, of the sadness of our untamable passions, of the vibrant coloring of Goya's pictures, in which the paint becomes the very stuff of dreams.

"As soon as the plot took shape in my mind I unfolded it to Granados, who received it as his own. Then I wrote the book, using the meters of the Spanish romance (popular ballad) and seguidilla (popular lyric), not intending that the musician should set my verse to music, but that Granados might let his fancy roam over the scenes and stories I had built of my rhymes. So was his charming score composed, without words, in the most absolute freedom.

"... When the last note of his music was set down there fell on me a hard but unshirkable task, a painful tour de force, which I could not but accept with brave energy. I had to write new words for the music! For a whole month Granados and I encloistered ourselves in a poetic little house in the midst of wild fields, the blue Mediterranean before us to soften with its quietness the exciting labor at my hands. What I wrote for Granados' music were not, could not be, verses. The speeches of the characters had to follow, note by note, the maestro's fantasia. The rhymes were exotic, the rhythms irregular. At times, given a group of notes, it seemed impossible to express the musician's thought in an equal number of syllables; and we used to quarrel like schoolboys—he, wanting to keep to his original idea; I, despairing of finding expression within the counted syllables.

There is more description in the Periquet analysis, but enough has been quoted to demonstrate the architecture and general building scheme of "Goyescas."

## Novel Opera Making.

It is a new method for opera composing, and reverses the old order of things, when Thalberg, Raff

and Liszt used to fashion piano fantasias from the popular tunes of the best known operas.

There is no reason why Granados should not have been moved to create music after contemplating the pictures of Goya. Liszt wrote piano compositions descriptive of canvases he saw in Italy, and he composed a symphonic poem based on the famous German painting, "The Battle of the Huns." Hans Huber found material for a symphony in the brush examples of Böcklin, and the latter's "Isle of Death" is responsible also for Rachmaninoff's orchestral opus of the same name. Books and plays have been instrumental, too, in starting composers to shed notes. Even the mighty Beethoven did his musical tribute to literature in fashioning, among other things, his "Egmont," "King Lear" and "Coriolan" pages. Liszt—he seized his inspirational material wherever he could—gave us his famous piano sonata founded on a reading of Dante, and skipping many other instances by later music makers, we may cite as one of the most recent striking examples of borrowing from literature in order to enrich music, Richard Strauss' tonalization of Nietzsche's "Thus Spake Zarathustra."

Again, therefore, it may be repeated, that Granados had excellent models when he put his enthusiasm for Goya into the form of musical selections.

However, it is a very different matter when Granados retranslates his piano fancies into operatic mould and when literature joins in to make the process a trinity of arts by pouring text into the wordless forms of the composer. There is no parallel to such a product in our operatic literature, and therefore it cannot be judged according to accepted canons, but must be estimated solely by its intrinsic worth and by the effect it creates.

The "Goyescas" piano suite of Granados sounded well when it was introduced to New York by Ernest Schelling, and that pianist knew how to present its color, atmosphere, and rhythmic picturesqueness to adroit advantage. It appeared to the thinking reviewer, nevertheless, that the musical material of Granados was spread very thinly over the marked length of some of the suite numbers and that there was evident no striking sense of contrast and climax. Certain dreamy and lyrical episodes made strong appeal and of course the typically Spanish dance rhythms, even in idealized presentation, exerted their traditional charm.

## The "Goyescas" Libretto.

The Periquet plot, illustrative of the Goya period and pictures, is as simple as his interview predicted. At the Hermitage of San Antonio de la Florida, near Madrid, about 1800, we see majas and majos (in other words, gayly attired men and women of the people) enjoying a holiday in festive fashion. Behind the singing, dancing, coquetting throng, majas are playing the game of pelele, consisting of tossing on high a stuffed mannikin. The incident is meant to be symbolical of the way men are battle-dored and shuttlecocked in this world by women. Paquiro, a bull fighter and popular with women, engages in flirtatious passages and amorous badinage with a group of fair ones. A dog carriage brings on Pepa, a notorious maja, and the current sweetheart of Paquiro. He greets her with something less than the affection she had a right to expect, for his keen eye has detected the coming of a sedan chair, with romantic possibilities. A lady steps from the chair. She is Rosario, palpably high born, and out of place in the rough company that surrounds her. Paquiro advances gallantly with compliments, to the discom-

fiture of Pepa, and recognizes in the newcomer a lady whom he had met in the past at a lantern lighted ball in one of the low dance rooms of Madrid, whither she had gone in a spirit of adventure. Paquiro invites Rosario to repeat her exploit that evening. At this point Fernando, a young military officer, appears from the edge of the crowd, where he has been waiting for Rosario by appointment with her. He has overheard the invitation of Paquiro and he accepts it for himself as well as for Rosario. Paquiro, Pepa and their crowd taunt Fernando.

Arrived at the ball, where dancing is in progress, Fernando and Rosario again draw upon themselves the jeers of the robustious company and badgered beyond endurance, Fernando's pride and jealousy develop into rage and he and Paquiro, after a jostling encounter, whisper an agreement to fight a duel a few hours later at the Prado, near Rosario's home. She and Fernando depart and the crowd resumes its dancing.

Rosario is in her garden later. It is bathed in moonlight. A nightingale sings. Rosario answers the bird and tells of her passion for Fernando. He enters and the pair exchange vows of love and fidelity. A nearby belfry clock strikes the hour. It is time for the duel. Two evil looking figures flit by outside the gates. One of them is Paquiro. He beckons Fernando, unseen by Rosario, raises his hand in answer to Paquiro, to signify readiness for the duel. As Fernando seeks to depart, Rosario grows uneasy and finally tragically apprehensive. Fernando rushes away. A few seconds later his agonized cry is heard. Rosario flies to him. They reappear almost immediately. Fernando, mortally wounded, and supported by Rosario, sinks upon a bench, where he dies while Rosario voices her despair. In the rear, the evil looking figures slink by again, Paquiro dragging his red cloak along the ground.

There hardly is any need to point out the weakness of the foregoing plot. Even the tyro in dramatic matters will recognize the lack of incidents, the absence of development and cumulative construction, the omission of inevitable climax, and the few opportunities given to the composer for the writing of music of differing tendencies and character.

The Goya connection has no value in creating plot interest, for it is not emphasized by the librettist except in the title and in his published newspaper utterances. The episodes in "Goyescas" are not supposed to be actual adaptations of persons or scenes in Goya's pictures, and Paquiro is not represented officially to be the great painter in one of his adventurous moods. Rosario might have been intended for the Duchess of Alba, but if she is, the historical facts do not hold good, for she was the companion of Paquiro and every one in Madrid knew of the association. The locale and the costumes of "Goyescas" showed us nothing new. The staging of "Carmen" has familiarized us with picturesque Spain, even though the musicians of that country criticize the music of Bizet for not being national in the Spanish sense.

## The Music of Granados.

It sounds like a formula too ready at hand, to say that Granados' "Goyescas" music has all the earmarks of piano idiom transcribed into orchestra, but that is the unadorned truth of the matter. There is no recognizable union between the phrases allotted to the singers and the characteristics of the personages they portray. Much of the subtleness,

atmosphere and even color of the original "Goyescas" piano suite seem to have vanished in the transplantation process, without bringing about the directness and brutality necessary in the music to emphasize the crude sordidness of the happenings in the story. A treatment like that which Mascagni gave his "Cavalleria Rusticana" (a well motivated and cleverly built little drama) would have been the correct tonal system for "Goyescas." Granados is much too refined and even delicate for such untamed musical speech as that of Mascagni. Granados has no thrilling, no overpowering moments in his score. The passion is not intense, the lyricism is sugary rather than poetical. In the dances there is much rhythmic appeal and ingratiating harmonic play. However, we rarely have heard a Spanish dance that did not present those same agreeable phases, even the Moszkowski samples, the Rubinstein "Toreador," and the saccharined violin arrangements of Sarasate. Lalo, Chabrier and Saint-Saëns also have evoked seductive Spanish color and suggestion in some of their works. They, too, are on the taboo list of those Spaniards who claim that only a native son of the Iberian soil is able to represent its school of music in the proper spirit.

Granados does not write long breathed melodies. His style is modern, inasmuch as his tunes are short themes dependent for expressiveness largely on the harmony underlying them. The harmonic plan is comparatively limited and makes for euphoniousness without cessation. Of discord for the sake of discord or in order to denote ugly emotions or disagreeable events, there is not a trace. The quarrels, the taunts, the challenge, the death, all are done to suave and polished strains. Sentimentality there is in spots, but no convincing evidence of deep feeling. "The strange melting of all classes" is not discernible in the Granados score. Strauss differentiates in "Rosenkavalier," between plebeian and aristocratic musical expression. Granados' measures for Rosario, when she sings to the nightingale, are thinly disguised sentimentality. The duet in her garden sounds like the fluent Puccini of the "Manon Lescaut" days. A charming little intermezzo precedes the tragic third scene. The opening choruses at the beginning of the opera have some vigor and blood. Skillful counterpoint is apparent in the massed voice writing just before the challenge at the dance. Paquiro and Pepa have brief passages of a spontaneously rollicking nature in the first scene. The orchestration throughout is done with a gentle and lenient hand, French and Italian models being followed faithfully, but monotony is not avoided in color and in the instrumental groupings. Spanish languor rather than Spanish vim pervade the Granados composition. Perhaps Madrid is not as red blooded as Seville.

At any rate, "Goyescas" does not reveal to us a startlingly novel or undeniably potential and vital school of opera composition. Except in dance rhythms, the Spanish music of the better kind is related closely to the rest of the Latin output.

"Goyescas" takes about one hour to perform, and was put on the bill with "Pagliacci" (Caruso, Amato and Cajatti singing the chief roles). Granados and Periquet speak of their piece as being in three "scenes" and not in three acts.

#### The Performance.

Giulio Gatti-Casazza, as usual, had put his complete mechanical equipment at the disposal of the new opera, and the result was a production beautiful in scene and costume and flawless in lighting, stage management and dancing features. Ample rehearsal was indicated by the spirited and correct work of the chorus and the lovely playing of the orchestra. Gaetano Bavagnoli conducted with an earnestness and warmth that left no doubt of his desire to help the novelty to success. He has not excelled here the finished stick work exhibited by him last Friday.

For the part of Rosario, which Lucrezia Bori had been obliged to give up owing to illness, Anna

Fitziu, an American, was called in after her recent concert successes, and at a single bound she achieved the goal for which so many singers sigh and strive in vain—a debut at the Metropolitan. Miss Fitziu is not in any sense a novice, however, for MUSICAL COURIER readers know from the foreign correspondence published in this paper that she sang abroad in opera and among other appearances made some in Spain. Miss Fitziu undertook to learn the "Goyescas" text in Spanish and did so quickly and, according to those who know, very effectively.

The Fitziu voice is an excellent carrying organ, well regulated and controlled, capable of extensive modulation, and its possessor employs her instrument with routinized knowledge of its technical and emotional possibilities. Power and pianissimo are demonstrated with equal facility and always the tones are sweet and fresh and bear the grace of easy emission. Unusual intelligence is apparent in the wedding of tone and text, temperamental traces are so marked that they form one of the dominant traits of the Fitziu delivery. She answered to all the vocal requirements and in many ways achieved the most striking personal debut the Metropolitan has experienced for many a day.

Miss Fitziu looked uncommonly attractive in her Spanish garb and hair dress. She is tall, full figured and comely as to face. The acting necessary for the part of Rosario was of a nature which required no tearing to tatters of passion. Miss Fitziu indicated coquettishness, trepidation, remorse, ardor and despair with ample histrionic technic. Her success with the audience was of the kind whose prolonged dynamic force left no doubt of the exuberant acceptance of the new star by the sophisticated Metropolitan listeners.

Giovanni Martinelli, a cavalierly figure in his captain's garb, gave a fervent impersonation and sang his few strophes remarkably well. He always may be relied upon for a truly artistic rendering. The same holds good in the case of De Luca, an admirable baritone, with a thrice blessed voice, which he administers like an adept. Flora Perini looked lovely as Pepa and sang with confidence and bravura.

#### Ergo.

The sum and substance of our view is that it was not necessary to go all the way to Spain to try to get a new opera for the Metropolitan, as we have men in this country who can without trouble write better operas than Granados. "Natoma," by Victor Herbert, also is a Spanish opera. It has much more melody than "Goyescas," and its orchestration is infinitely more resourceful and effective.

#### Making Both Ends Meet.

On October 5, at Peoria, Ill., we had the pleasure of attending the opening concert of Geraldine Farrar and her assisting artists, Reinald Werrenrath and Ada Sassoli, and last Friday morning, January 28, we were present at the closing performance of the little organization, when it gave the complete program of the Biltmore Morning Musicales. On both occasions large and enthusiastic audiences greeted the trio who in the interval had been touring most of the country with remarkable success under the admirable management of Charles A. Ellis, of Boston.

The program given at the Biltmore by Miss Farrar and her partners was substantially the same as one of those we heard earlier in the season, and needless to state, it was delivered with finish and authority. Miss Farrar is a most temperamental and intelligent interpreter of songs, which means that she puts at their disposal all her vocal resources and uses her modulatory powers lavishly and with exceptional skill. Reinald Werrenrath is a baritone blessed by nature with a voice of lovely quality, and he has made himself an adept in its use by dint of constant and well applied study directed by his own observation and experience. He is a serious thinker along vocal and musical lines. The audience

showered such overwhelming applause upon the singers that outside of the auditorium President Bowman, of the Biltmore Hotel, and R. E. Johnston, founder and manager of the Biltmore Musicales, were bewailing the fact that the Farrar concert company could not be secured for a week's run, two appearances per day. Miss Farrar will rejoin the Metropolitan Opera very shortly, while Mr. Werrenrath is booked for numerous separate recital and oratorio engagements.

#### Wartime Honor.

So much is printed against the music publisher that it is a pleasure to be able to say something in his favor now and then. In the "Musikhandel und Musikpflege," the official organ of the Society of German Music Dealers, we find the following warning, signed by the members of the association:

Johannes Platt, of Berlin, is employing this time of war in order to publish, under the title of "War Edition," works by enemy composers which have copyright protection. The undersigned condemn this proceeding on the part of Mr. Platt as an act unworthy of the standing of the German music publishing industry. This society holds that foreign composers' copyright privileges should be respected fully even during the period of the war.

The Association of German Book Publishers has issued a manifesto similar in tone to that of the music dealers. It appears, then, that musical scraps of paper have much value in the eyes of Germany.

#### Flaw in Efficiency.

We have discovered one thing, however, in which the Teutonic Fatherland is not thorough and that is in the degree of musical preparedness of the "street" bands which Germany sends across the ocean to distress that wicked President Wilson's people.

#### What Are the Wild Waves Saying?

If we were a composer we would like nothing better than to set to music these stirring lines by John Masefield, a real poet. The verses are from his "The Story of a Round-house and Other Poems," and are called "Sea Fever":

I must go down to the seas again, to the vagrant gypsy life,  
To the gull's way and the whale's way, where the wind's  
like a whetted knife;  
And all I ask is a merry yarn from a laughing fellow  
rover,  
And quiet sleep and a sweet dream when the long trick's  
over.  
I must go down to the seas again, to the lonely sea and  
the sky,  
And all I ask is a tall ship and a star to steer her by;  
And the wheel's kick and the wind's song and the white  
sail's shaking,  
And a gray mist on the sea's face, and a gray dawn  
breaking.

I must go down to the seas again, for the call of the running  
tide  
Is a wild call and a clear call that may not be denied;  
And all I ask is a windy day with the white clouds flying,  
And the flung spray and the blown spume, and the sea  
gulls crying.

#### Lancaster Makes a Bid.

Because Frederick J. Wolle has been appointed to head choral matters in Lancaster, Pa., and because Dr. William A. Wolf has written the following in the Lancaster Daily Examiner (January 22), the article is reprinted herewith:

One of the evidences of the new note of progressive municipal organization and welfare is found in the revival of the art of music. In all cities of our country where there are manifest new visions of the municipal life and its opportunities for human happiness and benefit we find a new emphasis upon music in one form and another. Where, for instance, public parks and playgrounds are introduced into the life of the city, the public band concerts are found to be a necessity. When cities like Portland, Me., and Springfield, Mass., build for themselves municipal halls there follows, as night the day, a demand for a municipal organ, symphony orchestra and choral society.

Lancaster, as a city, is gradually awakening to her deserved standing in the country by a number of progressive movements that are growing up in her midst. Perhaps the most conspicuous of these is her new chamber of commerce, in which organization the highest ideals of city improvement in all her departments are gradually finding

their way into the consciousness of her members in the practical aspects of the city's life. Following in the wake of this new movement there comes most naturally a new demand for music which shows itself in that splendid and courageous endeavor which our public spirited citizens are putting into the new choral society. This movement is the result of a demand for a central musical organization which will serve the purpose of concentrating a great deal of Lancaster's vocal talent upon one great effort where both singers and citizens may realize a gratifying sense of contributing something to the city's artistic life. This society commends itself to this community for the following reasons:

It is a great big, broad movement; it is big because it throws open its doors to all of Lancaster's vocal talent, whether scientifically trained by vocal teachers or not. It is here for the people, not for any particular class or set of people. It should also commend itself for financial support to all the citizens of Lancaster who do not pretend to be singers; but who have the city's welfare at heart.

It is also a big movement because it has engaged for its leader a man whose reputation as a leader and chorus trainer need only be illustrated by reference in passing to the Bach festivals which annually attract celebrated musicians and men of note from all over our country, and which are written about in America's best magazines and musical journals.

Dr. Wolf says also that Dr. Wolle has a vision of the time "when he can link up various choral societies under his leadership with his Bach Festival and make this part of the State one great musical center for a united Bach Festival that will be commensurate with the ability of both himself and his singers, and that will attract the attention of the nation." A Lancaster Symphony Orchestra is another strong possibility predicted by Dr. Wolf.

These municipal, communal and commercial movements which are placing themselves behind musical endeavor in so many of our American cities are assuming a magnitude and force that must open wide in amazement the eyes of those who give the subject detailed thought. Progressive managers and artists have recognized the dawning of the new era and are getting in on the ground floor, as the expressive vernacular has it.

#### Another Sign of Advance.

The Louisville (Ky.) Post complains that the city has heard no Stravinsky music.

#### Paderewski on Tour.

Gilbert Cosulich, the versatile music editor of the Des Moines (Ia.) Register and Leader, writes in his paper (January 10) that he was assigned to interview Paderewski in his private car when he arrived in Des Moines not long ago. Mr. Cosulich reports: "Madame Paderewski informed the reporter that it was absolutely 'defendu' by the 'docteur' for the temperamental virtuoso to see any one." It is explained by Mr. Cosulich that "defendu" is French for "nuthin' doin'." According to the same reliable scribe, the madame went on: "You see, although you are in good condition, you may bring in the grip from outside. For that reason, Mr. Paderewski sees no one, by the doctor's orders. It is all right for the rest of us, but we must be careful about his health."

The "maestro's secretary," says Mr. Cosulich, "told the reporter that 'there were no more children under eight years in Poland, all the others having died of starvation.'"

In the evening the maestro gave a recital, in the midst of which he announced from the stage that a window was open somewhere in the hall and he would not continue to play until it was closed. He performed, however, comments Mr. Cosulich, with some of his old fire and charm, but his encores were played in response to demand from a small group of devotees and while the bulk of the audience was leaving the hall rapidly.

#### Helping Brahms.

Hugo Wolf, one may suspect, did not care much for Brahms, to judge by this extract from Hugo's "Musikalische Kritiken," quoted by Philip Hale in No. 10 of his fascinating 1915-16 program books for the Boston Symphony Orchestra:

Brahms is an epigone of Schumann and Mendelssohn and, as such, exercises on the development of music his-

tory about the same influence as the late Robert Volkmann did; that is, he has just as little importance for music history as Volkmann, and also no influence. He [Brahms] is an excellent musician who knows his counterpoint. To him ideas come now good and fine, now wretched, now already well known, and often ideas do not come at all. Brahms is like an isolated emigré of the French Revolution, and, truly, he resembles the two emigrés sketched in a characteristic manner by Grabbe in his drama, "Napoleon." "What coat tails, what old fashioned behavior and opinions, what ghosts out of the good old fashioned and most stupid period! They know absolutely nothing of the Revolution and its bloody years; but they have remained, as sometimes the mountain stream subsides and the grass remains and perhaps therefore considers itself stronger than the floods which even still pour over it and tear apart the shores. They have not stirred a straw's length from themselves and their proud madness. Schumann, Chopin, Berlioz, Liszt, the leaders of the revolutionary musical movement after Beethoven (in which period Schumann himself hoped for a Messiah and indeed in—Brahms!) have gone over our symphonic composer and not left a trace." Then Wolf drew a comical but bitter picture of Brahms returning home like a long absent ghost and finding spider webs in the deserted house. Music paper all yellow, an inkstand choked with dust, and a rusted pen excite his attention. He sits down and thinks and thinks and thinks in vain. At last he recalls the good old time, now toothless, wrinkled, shaky, squeaking and chattering like an old woman. "At last he grasps the pen. What he writes are, on my honor, notes, a mass of notes. These notes are now stuffed according to the rules into the good old form, and that which comes out of them is—a symphony."

We imagine we see the twinkle in Hale's eye and see his tongue go into his cheek as he writes this, in the way of explanation: "The object of music, said Athenæus, is to promote affability and arouse a gentleman-like joy."

#### Not \$600,000,000.

Americans pay for music in one phase or another, \$225,000,000 a year, according to the findings of the National Music Association, which held its annual convention recently in Buffalo. President J. Lawrence Erb, of the University of Illinois, made the computation on which estimate was based. It is the correct one, or as nearly correct as such a reckoning can be.

#### Staccatos.

Clarence Lucas, one of our valued coworkers, reports: "At the Bach-Beethoven Festival in Carnegie Hall last week the struggling humorists did their best to raise a smile at the hoary jest of calling Bach's 'Magnificat' a magnified cat. But it awoke too many memories of our long departed youth. We remembered the dim past when we, too, tried to outshine Artemus Ward, and we sighed at the magnified cat."

The centennial of Rossini's "Barber of Seville" (which was given for the first time at the Argentina Theatre in Rome, February 5, 1816) will be observed here by the performance of that work at the Metropolitan Opera House. This is the time for a few historical reflections on the importance of Rossini in the upbuilding of opera, and on the evolution of the art since the days of "the Swan of Pesaro," as the great composer was called by his contemporaries. Well, then, to begin. Rossini was born—ahem—er—er—we cannot remember the date and we have no reference handy. We will finish this historical sketch on the occasion of the Swan's centenary celebration.

When Serge Diaghileff left the courtroom last week after the Russian Ballet had been accused there of indecency and forced to tone down two of its numbers, the Russian dancing director remarked quietly, "America is saved," which, on the whole, is the only comment needed on the action of our police and judiciary departments.

After witnessing some of the acrobatic performances of the so-called ragtime orchestras in several of the New York cabarets, we have come to the conclusion that a man is not a cellist unless he can toss

his instrument in the air, make it turn twice as it comes down, catch it on the end of his bow, and continue to play without losing more than a ragtime beat or two.

Among the marvels of music are the accompaniments which most singing teachers play for the singing exercises of their pupils.

Lent is coming, and one has to give up something. We give up "Parsifal" and "Prince Igor."

#### Omission.

We forgot in our "Goyescas" discussion to mention the wonderful work of Rosina Galli, the lovely premiere danseuse of the Metropolitan. Her dancing in the ball scene was a marvel of fire and grace. We agree warmly with Sigmund Spaeth, who wrote in the Evening Mail of January 29: "The prima ballerina is in her element in the Spanish dances and interprets the whole spirit of the opera in her few moments on the stage."

#### Important Travels.

President Wilson and ourself will be touring when these lines reach MUSICAL COURIER readers. The President and ourself left New York together, but he did not seem worried over the opposition.

#### The War Habit.

The next installment of "Variations" will be written from somewhere in America.

LEONARD LIEBLING.

#### MAHLER CHORAL SYMPHONY DATA.

All arrangements have been completed for the first performance in New York of Gustav Mahler's choral symphony, under the auspices of the Society of the Friends of Music, at the Metropolitan Opera House, Sunday evening, April 9. Leopold Stokowski will conduct, using the Philadelphia Orchestra, augmented to 130 performers, a chorus of 1,000 voices (recruited from the singing societies of Philadelphia) and the following eight soloists: Florence Hinkle, Adélaide Fischer and Inez Barbour, sopranos; Margaret Keyes and Susana Dercum, contraltos; Lambert Murphy, tenor; Reinald Werrenrath and Clarence Whitehill, baritones.

Mahler's symphonic masterpiece has been in preparation for more than two years in Philadelphia, where the first American presentation is to take place early in March, enlisting the services of all who will participate in the New York performance.

Boxes for the New York performance may be reserved through Mrs. J. F. D. Lanier, 400 Park avenue, president of the Society of the Friends of Music. The general sale of tickets is in the hands of the Wolfsohn Musical Bureau, 1 West Thirty-fourth street, where a large number of advance subscriptions have been already received.

#### PROGRAM DISTORTIONS.

What happens when two locomotives try to pass each other coming in opposite directions on the same track is nothing as compared to the result attained when a musical program, rather illegibly written, is turned over for copying to some stenographer who knows more about the movies than music.

Here are selections from one list received at the MUSICAL COURIER office a short time ago:

The prologue to "L'Pagliacci,  
Bois Elais Lulli  
Mai Ranaldo by Hahn  
Le Bis Pas by Dellas  
Le Jong Leuse  
Arioso Dendenuto by Diaz  
C'est l'extasi Langorsuse Zioze  
Des Voici des Fiuits

## MENDELSSOHN'S BIRTHDAY.

Today (February 3) is the one hundred and seventh anniversary of the birthday of composer Mendelssohn. He died in Hamburg on November 4, 1847. In his something less than thirty-nine years of life he turned out a truly prodigious quantity of music, having 121 opus numbers and some twenty odd works of varying size without numbers. Besides which he edited several of the works of Händel and Bach.

The completion of his opus 1, the Quartet in C minor for piano and strings, is dated October, 1822, when he was only thirteen years old. His last work with opus number and date (four part songs for male voices) was composed in February, 1847, only a few months before his death. Thus his activities as a composer covered practically just a quarter of a century.

It is nearly sixty-nine years since he died, and probably a safe statement that no other composer with a reputation during life equal to Mendelssohn's ever faded so promptly and completely from the musical landscape after death. To be exact it was probably Wagner and his new ideas who first sounded the Mendelssohnian death knell, though the immortal R. W. himself occasionally leaned rather heavily on the shoulders of his departed countryman, as for instance in the first scene of "Rheingold." But with the advent of the second Richard, the work of forgetting was given a fresher and stronger impulse, for it is really only within the last two decades that the larger works of Mendelssohn have practically disappeared from the programs of important concerts. Some virtuoso of the violin gives the concerto an occasional hearing and will undoubtedly continue to do so; occasionally one of the great pianists takes up some of the "Songs Without Words" or plays the rondo capriccio; societies in some of the smaller cities occasionally perform one of the choral works; but Mendelssohn as a live factor in music life has ceased to exist and every day increases his percentage of absence from concert programs.

Why is it? The germ of the answer seems to be contained in the very facility which enabled him to turn out approximately one hundred and fifty works in twenty-five years besides attending to all his other musical activities, such as the conductorship at the Gewandhaus. The works are too facile, too spineless, too sweet. Mendelssohn seems not to have been stern enough in his self criticism; or perhaps he had not that faculty. There was only a very small element of masculinity, of virility in his compositions—they lacked good red blood; and that appears to be the reason which accounts for their comparatively early disappearance.

We venture to predict that a larger proportion of the works of that other composer who also was born in Hamburg, Johannes Brahms, will survive for seventy years after his death; for whether or not we may like all of them, at least they do not lack those elements which have accounted for the practical vanishing from concert life of the Mendelssohnian works.

## RUDOLPH GANZ TO QUIT INSTITUTE.

It is learned that Rudolph Ganz, pianist and teacher, will sever his connection at the end of the present season with the Institute of Musical Art in this city, where he now is engaged in pedagogical duties.

## PUBLIC LIBRARY MUSIC DEPARTMENT.

Among the numerous places of genuine interest in the great Indiana steel city of Gary, is the Carnegie Public Library, which following the precedent

of only the very important ones in the United States, has installed a music circulating library of master composers' works. It has even proceeded a step further in giving its patrons the privilege of borrowing music rolls for pianola use, this being the innovation introduced by Chief Librarian Louis Bailey.

The beautiful auditorium on the first floor is used frequently for local recitalists, and Sunday afternoon musicales by Rudolph von Liebig, of New York, are being well attended and highly appreciated.

## ENCORES, OR NO ENCORES?

A correspondent suggests that the "no encore" rule in vogue at some of the symphony concerts is an observance that has no sound artistic or logical basis. The correspondent writes:

The conductors usually say that the giving of encores by the soloist mars the symmetry of the program. Do you not think that this is somewhat far fetched? The symmetry of the symphony program is broken anyway by the appearance of the soloist, and when an artist very frequently covers many miles to make an appearance with orchestra and a delighted audience comprising many eager students is anxious for additional numbers, there seems to be no particular artistic crime in supplying them. In some of the cities which have orchestras, recitals by soloists are not frequent, and the orchestral concert is the only opportunity at which some of the performers can be heard.

The point is not entirely well taken, for usually the conductors oblige the soloists to perform scheduled solos that have some artistic relation to the general program, whereas the encores, being selected by the performing soloist, very frequently fall out of the symphonic frame entirely. Operatic selections by singers do not interfere seriously with an orchestral program because they engage the assistance of the orchestra. However, they are not a high form of art at a symphony concert. The encores, as a rule, are done with piano accompaniment in the case of a singer.

However, the whole question is one of individual preference on the part of the various conductors, and they should settle the matter according to their own lights. On the whole the audiences seem to agree that the "no encore" rule is a good one. It is only on special occasions that the enthusiasm of the listeners seeks to break the prohibition.

## STRAWS SHOW WHICH WAY—

Charles Dillingham, present manager of the Hippodrome and former director of the fortunes of many musical plays, has some interesting things to say about the latter. Says he, "In regard to the future of musical plays I think they will grow in importance every year, because they are the only form of competition with the moving pictures. You can get the drama from a reflection of a magic lantern on a sheet, but pretty girls and pretty tunes must be seen and heard to be appreciated." And then he goes on to back up his contention by giving the financial results achieved by certain musical plays for New Year's week in New York: "The Hippodrome played to \$71,000; 'Stop, Look, Listen,' at the Globe, to \$23,400; 'Chin Chin,' at the Colonial Theatre, Boston, to \$23,000, and 'Watch Your Step,' at the Forrest Theatre, Philadelphia, to \$22,000. Total, \$140,300; net profit, more than \$50,000. That was the profit for one week of four musical plays." If Mr. Dillingham's figures are correct—who should have better sources of information than he?—there seems to be a very strong hint to the American composer as to the direction in which his ideas should be taught to shoot if he seeks to gain money and notoriety in preference to abstract and unprofitable fame.

## A GREAT EDUCATIONAL FACTOR.

There is no one factor that accomplishes more toward the general musical development of our country than the annual winter and spring trips of the leading symphony orchestras. It was not so very many years ago that the Boston Symphony Orchestra alone went about spreading musical "culture" over the United States. Nowadays it is quite different. Nearly all of the important American orchestras make tours covering a large range of territory contiguous to their home city; and there is one orchestra in the Middle West, the Minneapolis Symphony Orchestra, which makes a grand sweep south and east nearly every year, and in this way does more to convince the music loving public that the standard of music is just as high outside of the big Eastern centers as in them, than a dozen press correspondents could do in a dozen years through their writings.

Emil Oberhoffer and his men start from Minneapolis at the beginning of February, playing their first concert at St. Joseph, Mo., February 12, and from then on they play every day in a different city up to and including March 5, when their tour ends with a concert at Chicago. The programs well illustrate the ability of the orchestra and the catholicity of its repertoire.

Below are four programs chosen at random, those to be played at New Orleans, Boston, Springfield, Mass., and New York:

*New Orleans, Athenaeum, Tuesday, February 15.*

Soloist—Cornelius van Vliet, cellist.

Overture, Le Carnaval Romain. op. 9.....Berlioz  
Symphony No. 4, in F minor, op. 36.....Tchaikowsky  
Concerto for cello, No. 1, in A minor, op. 33.....Saint-Saëns  
Cornelius van Vliet.

A Dance Rhapsody.....Delius  
Shepherd's Hey.....Grainger  
Tone poem, Don Juan.....Richard Strauss  
*Boston, Symphony Hall, Thursday evening,*  
*February 24.*

Overture, Leonore, No. 3.....Beethoven  
Symphony No. 1, in C minor, op. 68.....Brahms  
Tone poem, Finlandia.....Sibelius  
A Dance Rhapsody.....Delius  
Tone poem, Don Juan.....Richard Strauss  
*Springfield, Mass., Friday evening, February 25.*

Soloist—Richard Czerwonky, violinist.

Jubilee, from Symphonic Sketches.....Chadwick  
Symphony No. 2, in E minor, op. 27.....Rachmaninoff  
Fantasia Appassionata, for violin, op. 35.....Vieuxtemps  
Richard Czerwonky

Prelude to Lohengrin.....Wagner  
A Dance Rhapsody.....Delius  
Fantaisie Dialogue for Organ and Orchestra.....Boellmann  
At the organ, James Robert Gillette.

*New York, Carnegie Hall, Saturday evening, February 26.*  
Soloist—Julia Claussen, mezzo-soprano.

Jubilee, from Symphonic Sketches.....Chadwick  
Symphony No. 2, in E minor, op. 27.....Rachmaninoff  
Margit's Ballad, from Feast at Solhaug.....Stenhammar  
Julia Claussen.

Tone poem, Don Juan.....Richard Strauss  
Senta's ballad, from The Flying Dutchman.....Wagner  
Julia Claussen.

A Dance Rhapsody.....Delius

Says the Tribune of January 31: "If it hadn't been for the police and the Children's Society, Miss Madreguera, the Spanish pianist and protégée of Enrique Granados, would have made her American debut at the Hippodrome last night. They decided that her fourteen years were too few to permit her to appear in Sunday night concerts in this city." As a matter of fact, the young Spanish pianist made her American debut in a public concert in a New York theatre two weeks ago. The authorities made no objections, and we have yet to learn that any one in the audience or Mlle. Madreguera was either mentally, morally or physically injured by the (as a matter of fact) excellent pianism of the young lady. Like most of her race she has matured young and in appearance is considerably older than fourteen. The law is an excellent one, but there should be discretion and common sense in its application.

## THE BYSTANDER.

Sister Arts à la Diaghileff—Musical Glasses (sans Shakespeare)—Precocious Sokoloff—Chewed Kettledrums.

Now that the Russian Ballet is leaving New York to roam about the country, let me advise my friends in the various cities where it will appear that there are three numbers in their repertoire which nobody who loves to see and hear good things can afford to miss. The first is "Carnaval," a sublimation of Schumann's exquisite piano pieces. An acquaintance of mine, professedly musical, said sneeringly, "No, I shall not go to see the 'Carnaval.' It is desecration of those beautiful piano works to arrange them for orchestra." Poppycock!

If Schumann could only come back and witness how beautifully his musical ideas have been idealized in the exquisite instrumentation by various Russian masters and how the poetic ideas which underlie these compositions have been realized in the dancing, nobody would be happier than he to think that his genius had been able to furnish the foundation on which such a wonderfully beautiful combination of the sister arts—music and dance—have been constructed.

The second piece that one cannot afford to miss is "Pétrouchka," with Ivor Stravinski's peculiar music. The funny thing about this Stravinski music is that, busy looking at the proceedings on the stage, you forget all about its much advertised peculiarities. Stravinski has produced a score to which the word remarkable can be applied without the slightest reserve, one that fits the action as a glove fits the hand. Shut your eyes so that you do not see what is going on and the eccentricities of it are at once apparent. In fact, there are many pages to which you could not listen with patience, let alone enjoyment. But so perfect is the accord between action and music that, in watching "Pétrouchka," you are hardly ever conscious of the musical row-dow and hear the orchestra only as an element engaged in underlining and punctuating the doings of the characters. There is often positive genius—for instance, the trumpet solo which speaks forth the impassioned protests of Pétrouchka himself.

The same is true of Stravinski's music to "L'Oiseau de Feu," also an extremely interesting piece, but not one of the three which must be included among the necessities of life.

The third of these necessities is "L'Après-Midi d'un Faune." It only lasts seven or eight minutes and is one of the most exquisite and genial inspirations that has ever been put upon the stage. Massine as the Faune is marvelous. It takes a truly prurient mind to find anything immoral in this little masterpiece. It was vulgar as first presented here, but after the police censor's dictum had resulted in a revision, the new ending turned out to be much superior to the original version.

Yes, if you are looking for something really novel to spur your jaded taste, and if you want an hour or two of pure delight, do not fail to see the Diaghileff Ballet do the three pieces mentioned. Incidentally, you, as a music lover, will have made the acquaintance, in the most agreeable and palatable way, of a new master among contemporaneous composers, Ivor Stravinski.

\*\*\*\*\*

The Pleiades Club meets every Sunday night every winter at the Hotel Brevoort. Last Sunday night I was honored with an invitation, the first visit I had ever paid to the club. After dinner there was an entertainment. All of it was good, but there was one feature so unique and at the same time excellent that it is worth while mentioning here.

Surely all of us have seen and enjoyed the "musical glasses," as part of a variety show or perhaps in the "lyceum course" of some little country town long ago in our childhood days; but at the Pleiades there was a man who plays on the musical glasses just because he loves to do so, and, because he is a musician himself, he comes nearer than anybody else I have ever heard to making a real musical instrument out of them. In the first place, he has a remarkable collection of glasses, which he has picked up all over the world, one here, another there. He uses water on his hands only, and none in the glasses, for he has persisted until he has one glass for each note he requires, without the tone being altered by water, ending up with finger bowls for the deep bass notes. The remarkable thing about it is the way in which he adapts really difficult compositions to his glasses so that they are rendered with musical accuracy. For instance, he did the last part of the "Tannhäuser" overture (Paris version) from the point where the Pilgrim's theme returns, quite

as it stands, including the difficult enharmonic modulations which follow the first complete statement of the theme.

He is able to get truly extraordinary and correct effects by the fact that he has extremely long fingers and a most unusual and ingenious arrangement of the glasses, allowing him to play chords of two, three, and even four, notes with either hand.

His name, by the way, is Charles Wold, and he comes from Newark. Playing on the glasses is only his avocation—by day he is engaged in quite another business.

\*\*\*\*\*

Nikolai Sokoloff, besides being a capital violinist, is a proud parent. The Innisfail Quartet, of San Francisco, of which Mr. Sokoloff is founder and leader, rehearses at his house. Mr. Sokoloff, Jr., aged three, apparently threatens to have musical tendencies and demands occasionally to be allowed to hear rehearsals. One morning when he made his request to "hear the music," it slipped his papa's mind that the first reading of the Schoenberg quartet was to be included in the morning's work. Sokoloff, Jr., came in as usual, said "Good morning, quartet!" as usual, and was seated, as usual, in a high chair nearby, where he remains perfectly still with folded hands, according to agreement with Sokoloff, Sr.

Well, the quartet started in on its first reading of the eccentric music. Finally even the players themselves could not stand the confusion, and everybody stopped by mutual, though unspoken, agreement. Absorbed by the necessity of paying the strictest attention to the music, it entirely slipped Mr. Sokoloff's mind that the youngster was listen-

### HARRIET MCCONNELL SINGS FOR PROFESSIONAL WOMAN'S LEAGUE.

Young Contralto Enthusiastically Received.

Harriet McConnell, contralto, delighted a large and representative audience on Sunday evening, January 30, at the Professional Woman's League, New York. She sang "Die Krähe," Schubert; "Verborgenheit," Hugo Wolf; "Zur Ruh, Zur Ruh," Hugo Wolf; "O Don Fatale" ("Don Carlos"), Verdi; "If Thou Wert Blind," Noel Johnston; "Autumn," Emil Breitenfeld; "Since You Went Away," J. Rosamond Johnston; "I Shall Awake," W. Kramer, and, together with George F. Reimherr, "Home to Our Mountains," from "Trovatore," Verdi. Her beautiful, rich voice and artistic rendition of her numbers gained for her long continued applause.

Karla Kehrwieler contributed four violin solos, and George F. Reimherr, tenor, sang two groups of English songs.

Emil Breitenfeld accompanied with his usual skill. His two songs, "Maytime" and "Autumn," won much favor.

### Frances De V. Ball's Artist-Pupil, Louise Field Clement.

Albany, N. Y., January 24, 1916.

Louise Field Clement, an artist-pupil of Frances de V. Ball, gave a recital January 31 at Albany Institute, assisted by Roger Stonehouse, baritone, and Lydia F. Stevens, accompanist. The young woman has undoubtedly great talent for the piano, and played works by composers ranging from Scarlatti to Moszkowski with fire, fervor and fancy. A group of novelties by Debussy, Paderewski and Cyril Scott was listened to with interest.

Miss Ball has every reason to be proud of her pupil, who is on the right road to artistic position in the musical world.

R. W. F.

### Hinkle-Alcock Sing at Carnegie Dinner.

On Friday evening, January 21, the annual Carnegie dinner was given at the beautiful home of Charles A. Schwab, on Riverside Drive, New York. Following the dinner, a musicale was given by Florence Hinkle, soprano; Merle Alcock, contralto, and an orchestra from the New York Philharmonic Society. Archer Gibson was at the organ.

### Mrs. F. H. Snyder Gives Reception for Anna Fitzlu.

Mrs. Frederick H. Snyder, of St. Paul, who recently opened a branch studio of the Vannini School of Singing at 240 West Seventy-second street, New York, gave a tea in honor of Anna Fitzlu, the soprano, last Sun-

ing to proceedings. Recalling him suddenly, he looked around and said: "Well, what do you think of it?"

The reply was prompt and decisive. "I don't think anything of it at all," answered the precocious youth, "and I want to go out."

Whereupon, suiting the action to the word, he unfolded his hands, climbed down from the chair, walked out of the room—and slammed the door behind him.

\*\*\*\*\*

The other night I was sitting in one of the back rows downstairs at the Metropolitan, near one of the doors. The opera had just begun and every few minutes all of us in that part of the house lost sections of the opera as late comers arrived, bringing the tag ends of their conversation in with them. The man in front of me leaned over and said to his companion, loud enough to be heard by the overdressed late comers who were waiting for the usher in the aisle beside us: "Funny, isn't it, that it is only our best people who make the worst noise?"

\*\*\*\*\*

As this letter did not seem to fit into the paper anywhere else, one of the editors asked if I would mind having it in the "Bystander"—as a choice between that and the waste basket!

To the Professional Conductor of a Certain Amateur Orchestra in New York:

DEAR MR. CONDUCTOR: I enjoyed the last concert of your organization very much, especially the tympani player, a very nice looking young chap, stationed high up in the back, in full view of the audience and apparently apt, able, active, attentive and accurate. But, dear Mr. Conductor, before the next concert, please ask him not to chew gum, even though he does do it in perfect time with the strokes of his drum sticks.

Thankfully yours,  
NELLIE BEV.

\*\*\*\*\*

Poor Eugen d'Albert! Scarcely was he settled in his beautiful newly bought villa at Rapallo, near Genoa, when somebody started the Italian-Austrian war and the English-French-German-Austrian pianist-composer (an Austrian subject) had to flee into neutral Switzerland. Just now he is the Wandering—or perhaps one should say the Flying Dutchman of pianism.

BYRON HAGEL.

day afternoon, at which there was a large gathering of musical people. During the afternoon an excellent program was presented by Estelle Wentworth, soprano; Grant Kelliher, baritone, and Vera Poppe, cellist, with Ina F. Grange as accompanist.

Among the guests were: Henri Scott, Andrea de Segura, Anna Fitzlu, Florence MacBeth, Lionel Robsart, Martin H. Hanson, William Cloudman, Charles Henry Meltzer, Mrs. Flemming, Mrs. Crouch, Mrs. Frank Moulan, Mrs. Willis Bacheller, Mr. Parr, Mrs. Wentworth, Mr. and Mrs. Warren Howell, J. P. Irons Loudon, Paul Listemann, Franz Listemann, William Houston, F. C. Copicus, Wilhelm Beck, Milton Aborn, Dorothy Ball, Mary Kaiser, Mrs. Kaiser, Mr. and Mrs. Theodore Bauer, Countess Liska, Helen Ware, Laszlo Schwartz, Thomas Allen Rector, Minnie Leslie, Mr. and Mrs. Nelson Burritt, Helen Fountain, Edna Wallace Hopper, Conchita Supervia, Mme. Supervia, Mr. and Mrs. Macbeth, Arthur Aldrich, Harry Mansfield, Eina Carroll, Mr. and Mrs. Stuart Henry, Alice Colwell, Alice Andrews Parker, Edna Kellogg, Amy Ellerman, Olive Emerson, Genevieve Underhill, Louis Siegel, Clarence Bird, Norman Holmes, Mrs. Beecham, Mrs. Lowell T. Field, Susanne Field and Louis Blumenberg.

### BELLE GOTTSCHALK SINGS AT WESTFIELD.

Soprano Delights Large Audience with Well Chosen Numbers.

Belle Gottschalk, soprano, appeared in a concert at Westfield, N. J., on Saturday evening, January 29, before a most appreciative audience. Miss Gottschalk, who possesses a voice of wide range and lovely quality in addition to an exceptionally charming personality, sang the aria, "Depuis le jour," from Charpentier's "Louise" with beauty of tone and clarity of diction. Among her other numbers was a song by Ellis Clark Hammann, which is still in manuscript. It is called "The Daffodils," and is a most ingenious little song of much charm. She also sang Harriet Ware's "The Call of Radha," "Del Riego's" "Slave Song," Lehmann's "Mother Sleep" and Edwin Schneider's "Flower Rain." In all of these numbers she displayed the qualities of a thorough musician and a singer of excellent gifts.

Charles Leech Gulick, organist, played works by Dudley Buck, Cadman, Woodman, Landis, Diggie, Strang, Ralph Kinder and Eugene Thayer in musicianly manner.

### Muratore and Cavalleri in New York.

Lucien Muratore, the distinguished French tenor, who has scored so great a success in Chicago this season, and Lina Cavalleri, the well known soprano, are staying in New York for the present. They are announced to sing at the next concert of the Russian Symphony Orchestra.

## GRANADOS' "GOYESCAS" HAS WORLD PREMIERE IN NEW YORK.

Metropolitan Opera Company Brings Out New Spanish Work—Mme. Gadski Gives Impressive Delineation of Elsa in "Lohengrin"—Maria Barrientos Makes American Debut in "Lucia" Revival.

"Rosenkavalier," January 26.

Strauss' melodious opera seems to be destined to stay in the Metropolitan repertoire. While its comedy remains broad and too farcical for grand opera, the opera wins ever more admirers through the beauty of its score. It represents a veritable bath of ingratiating tune and orchestration. Bodanzky conducts "Rosenkavalier" masterfully.

Of the familiar cast, Frieda Hempel remains a paragon of every vocal and histrionic virtue as the Princess. She is imitable in the role. Margarete Ober is a good looking and big voiced and ardent Octavian. Edith Mason's Sophie is a thoroughly delightful offering. She looks captivating and her voice has a birdlike, vibrant quality that suits exactly the flowing measures Sophie is given to do. Otto Goritz continues to overdo Baron Ochs to the point of burlesque. Max Bloch's bit as the Master of Ceremonies is small, but very well projected.

"Boris Godunoff," January 27.

There was the usual large audience present to see this peculiar Russian masterpiece of Moussorgsky, which was presented with the regular cast. Didur, in rather poor voice at first but improving as the evening went on, gave his well known picture of Boris. In the supporting cast Raymonde Delaunoy and Paul Althouse both stood out for their good singing. Giorgio Polacco conducted.

"Goyescas" and "Pagliacci," January 28.

For review of "Goyescas" premiere and reports on "Pagliacci" see "Variations" department on another page.

"Traviata," January 29 (Matinee).

Frieda Hempel does a wonderful performance in "Traviata," because she shines not only as a mistress of coloratura, but also as an example of everything that is best in the realm of pure lyric singing. This very versatile artist is one of the most accomplished vocalists conceivable and it would be no great surprise to her admirers were she to appear one fine day in a big dramatic role.

Luca Botta's tenor essays always are conducive to giving his hearers unalloyed pleasure. He is a sincere and convincing interpreter and his tones have that firmness and roundness which an American audience admires first and foremost in song.

Very appealing indeed was the finely tempered acting and nobly conceived singing done by Giuseppe de Luca as the elder Germont.

Gaetano Bavagnoli conducted sympathetically.

"Lohengrin," January 29 (Evening).

In one of her shining parts, that of Elsa, Mme. Gadski was welcomed vociferously by the Saturday night audience, and her impressive singing and graphic acting enabled her to give an impersonation which counts as one of the standard individual pieces of art at our Opera. Mme. Gadski is one of the veterans of the institution, but her long service is noticeable only in the admirable completeness of her performance.

Johannes Sembach was in fine voice and did his very popular Lohengrin version with his usual success. Margarete Matzenauer, that marvelous Ortrud, thrills her auditors to the quick. She sang her big second act aria in the undeniably grand manner. Carl Braun, Otto Goritz, Carl Schlegel, etc., rounded out the cast.

Artur Bodanzky was the conductor and obtained a high degree of ensemble finish from his forces.

Sunday Opera Concert, January 30.

Last Sunday evening brought another Wagner program at popular prices. The house was well filled to listen to Melanie Kurt and Clarence Whitehill, the soloists, with the opera house orchestra. Mme. Kurt, in capital voice, sang Senta's ballade from the "Flying Dutchman" and the "Liebestod" from "Tristan and Isolde." So great is the art of Mme. Kurt as a Wagnerian singer that when she appears in concert the absence of scenery, costume and supporting characters, generally so essential in Wagner, are scarcely noticed. She scored an instantaneous and emphatic success with the audience.

The same may be said of Clarence Whitehill, whose sonorous, powerful voice and splendid singing won for him equal success in the "Evening Star" aria from "Tannhäuser" and "Wotan's Farewell" and the "Magic Fire" scene from "Walküre."

The orchestra did itself proud in several of the finest orchestral excerpts from Wagner operas, concluding with a rousing rendition of the "Kaisermarsch."

"Lucia di Lammermoor," January 31.

The twelfth week of opera brought with it the return of "Lucia" to the repertoire, absent since November, 1913.

and also the debut of the long heralded Spanish coloratura soprano, Maria Barrientos. It may be said with all truth that Mme. Barrientos made an instantaneous and uncontested success with her audience. Applause interrupted the performance after each one of her important numbers and at the end of the third act, after the "Mad Scene," she was called repeatedly before the curtain amid a storm of applause.

Not once in a generation—aye, often not once in two or three generations—is there born a soprano with a voice flexible enough for coloratura and at the same time large in volume. Mme. Barrientos is not the exception. She has a voice extremely flexible, agreeable in quality in the middle and lower registers (and in the upper register, as well, when the score does not oblige her to sing loud); and she has the ability to sing florid music extremely well. In fact, her coloratura is of the very first class. Another great point which heartily commends her is the fact that she is absolutely always square in the middle of the pitch, even though she be executing the most rapid and difficult florid passages. She makes frequent use of mezzo voce and her pianissimo is exquisite. In the large ensembles, such as the end of the sextet, her voice is not strong enough to dominate. In the art of taking a note pianissimo, swelling it and again reducing it (the so called messa di voce) she is extremely proficient.

Her singing is imbued with intelligence and there was also intelligence and evidence of a forceful personality in what little acting she had to do.

Taken all in all, Mme. Barrientos' debut was satisfactory and brings to us a true artist who promises to be most effective in the leading parts of her branch of music and to revive for us a number of delightful works now missing from the repertoire because no one in the company has been exactly suited to them.

The full cast was as follows: Lucia, Maria Barrientos; Alisa, Minnie Egner; Edgardo, Giovanni Martinelli; Lord Enrico Ashton, Pasquale Amato; Raimondo, Léon Rothier; Arturo, Angelo Bada; Normanno, Pietro Audisio. Conductor, Gaetano Bavagnoli.

Martinelli, whose vocalism and breadth as an artist improve with each performance, was a most satisfactory Edgardo, and was amply supported by Amato, whose sonorous voice and dignified manner gave character to the role of Lord Ashton. Bavagnoli conducted extremely well.

In many cases Mme. Barrientos evidently had been accustomed to different tempi from what New Yorkers usually hear, but Bavagnoli never failed her for an instant, though, owing to the large number of tempo nuances in certain passages of the opera, the task of keeping orchestra and singers together would test the mettle of any conductor.

## CINCINNATI ORCHESTRA PLAYS DVORAK NOVELTY.

Bohemian Composer's "Wood Dove" Is Melodious, But Lacks Inspiration—Work Receives Fine Treatment by Dr. Kunwald and His Instrumental Forces—Mischa Elman Appears as Orchestral Soloist—An Inspiring "Pop" Concert—Members of Orchestra Enthusiastic Over Their Recent Chicago and Middle West Success.

Cincinnati, Ohio, January 29, 1916.

The program for this week's symphony concerts again contained a novelty as far as Cincinnati audiences are concerned. This is "The Wood Dove," by Dvorák, one of those works which were written by the Bohemian master shortly after his American activities in New York. It is also one of the very few essays of Dvorák into the field of program music. That it belongs to his best efforts in composition will hardly be claimed by any one. In truth, it bears very few of the well known Dvorák characteristics, if one except its very melodious structure. Of course, the famous command the composer always asserts over the resources of the modern orchestra is always in evidence to a high degree. What seems to be lacking in the work is rather on the inspirational side than the technical. At that "The Wood Dove" offers fifteen minutes or so of real musical enjoyment without unduly taxing the mental apparatus of the average listener.

To Dr. Kunwald are due the thanks of the community for giving music lovers the chance of becoming acquainted with this later opus of the great Bohemian. This is in accordance with the well known principle of the talented conductor to keep his audiences absolutely up in all the developments in the field of orchestral endeavor on the part of the composers of all schools, and is absolutely in keeping with the catholic spirit which has heretofore marked all his efforts on behalf of musical culture among Cincinnatians and elsewhere. Evidently Dr. Kunwald had given the composition serious study both personally and with his men, for the performance was marked by earnestness of purpose and a fine technical reproduction.

The other orchestral composition, and which was the event of the occasion, was Tchaikowsky's fifth symphony. The initiated know that in the performance and interpre-

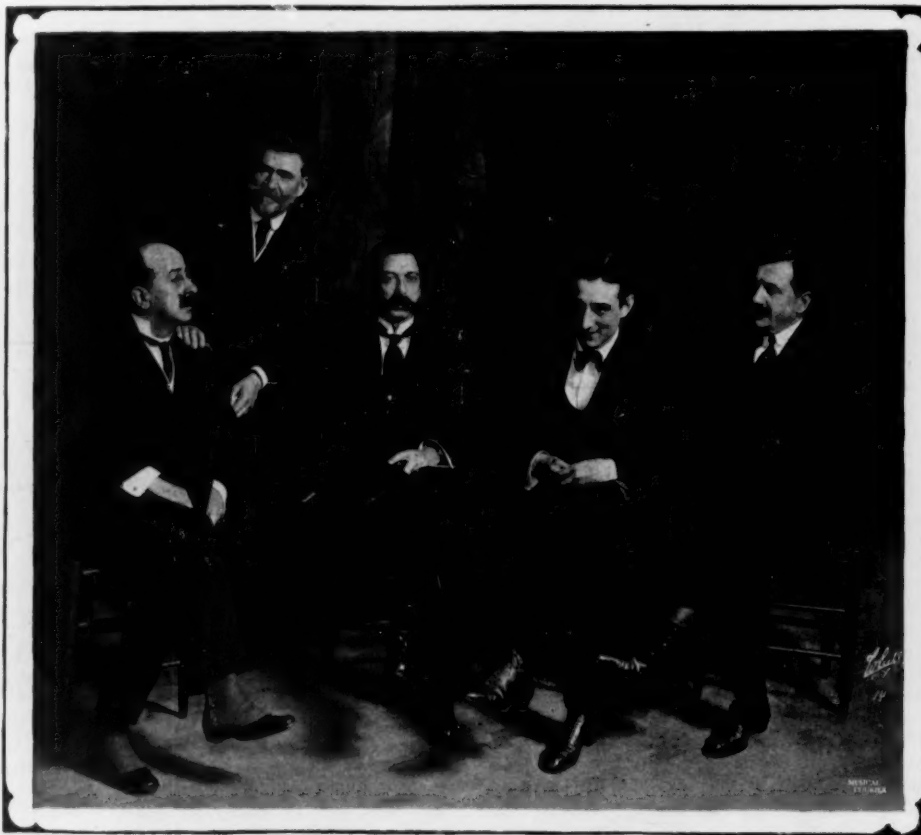


Photo by White Studio, New York.

### A "GOYESCAS" GROUP.

Left to right, seated: Fernando Periquet, librettist; Enrique Granados, composer; Gaetano Bavagnoli, conductor; Giulio Setti, chorus master; standing, Jules Speck, stage manager.



Photos by White Studio, New York.

**SCENES FROM "GOYESCAS" AT THE METROPOLITAN OPERA HOUSE.**

Photo in upper left hand corner: Anna Fitzu as Rosario and Giovanni Martinelli as Fernando, in the third tableau. Rosario implores Fernando not to engage in a duel with Paquiro. Photo to the right: Giuseppe de Luca as Paquiro, a toreador, awaiting the arrival of his enemy, Fernando, at the duelling place; third tableau. Lower photo: Second tableau. Principal characters, left to right: Pepa (Flora Perini), with roses in her hair, holds back her lover, Paquiro (De Luca), the toreador, who attempts to get at Fernando, the officer (Martinelli); Rosario (Anna Fitzu), Fernando's love, at right in mantilla.

tation of this work the great danger lies in giving way to sentimentalism. That there is no occasion to fear this at any time in the case of Dr. Kunwald will be evident to any one who has had the pleasure of hearing the conductor's interpretation of any composition whatsoever, the always virile and soundly poetic readings being one of the most desirable distinguishing marks of his muse. This is nowhere better to be seen than in the healthy atmosphere he manages to maintain in his notable interpretation of this work of Tchaikowsky, which is unusually full of pitfalls for the unwary. Under his able hands the composition assumes a really romantic aspect fit for healthy men and women, and not a sentimentally soft dishraggy sort of thing meant only for the vague dreamings of boarding school misses at their most susceptible age. The technical performance of the symphony was wellnigh flawless, being one of the best heard here this season.

The soloist for the concert was Mischa Elman, who reaped abundant applause for his rendition of the Lalo "Symphonie Espagnole."

#### "POP" CONCERT.

Last Sunday's popular concert again filled Music Hall to the very last seat with an audience that left nothing to be desired as far as warmth and appreciation are concerned. A very pleasing program had been selected. The principal feature of this program was the first "Peer Gynt" suite by Grieg, which had to be repeated in part owing to the overpowering climax which Dr. Kunwald managed to build up so insinuatingly in the last movement. It is seldom, indeed, that the writer has witnessed such a skillful bit of musical effect. The second movement, "Ase's Death," caused great satisfaction by means of the sensuously beautiful tone developed by the strings of the orchestra.

Another work that was given with convincing abandon and great beauty of tone was the overture to "Mignon." This also had to be repeated. The program was opened with a very spirited reading of the "Coronation March" from "The Prophet," which in turn was followed by a finely modulated classic performance of the "Egmont" overture. A serenade in C major for strings by Haydn gave the strings another chance to display their accomplishments, while the lively and effective Strauss waltz, "Mein Lebenslauf ist Lieb und Lust," brought things to a satisfactory close.

The soloist was Walter Vaughn, a young professional of recent development, who is very popular among the local public for his decided talent and favorable appearance, which he has frequently displayed at events given here. Even in his earlier student days—we believe he is still continuing his work at one of the Cincinnati musical institutions—he was one of the favorites among the patrons of his institution and others. Since he has branched out as a professional he has gained considerably in poise and experience. His appearance with the symphony orchestra last Sunday was by far the most important he has made in this city. Vaughn stood the test well, going through his part of the program with an assurance and general effectiveness that would have done credit to a professional of many years' experience before the public. Vaughn's voice is a tenor of pleasing quality. His musical ability seems sufficient to carry him well toward his goal.

The members of the symphony orchestra returned home from their momentous recent trip beaming with satisfaction over the great success which they scored everywhere at the visited places. It was especially commented upon by them that their appearance in Chicago was greeted with a warmth on the part of the audience which was far above all expectations. This was the first performance which the local symphony orchestra has given in the Windy City for a number of years, and absolutely the first under the direction of Dr. Kunwald.

#### MATINEE MUSICALE CLUB PRESENTS CARL FRIEDBERG.

The second concert of the Artist Series given by the Matinee Musicale Club presented as soloists the great Brahms expert, Carl Friedberg (who created such a sensation with his interpretation of one of the mentioned composer's concertos at the symphony concerts last year), and the well known baritone, Charles W. Clark. Friedberg strengthened to a considerable extent the most favorable impression he had made before. His numbers consisted mostly of selections from the works of Brahms and Chopin, his performance being equally successful in either case.

Mr. Clark was in good voice and fully shared the honors with his noted colleague of the piano.

#### CINCINNATI CONSERVATORY EVENTS.

Two important events took place recently at the Cincinnati Conservatory of Music. The first of these was a recital given by Elwin Smith, who is under the artistic tutelage of Dr. Fery Lulek. Mr. Smith amply demonstrated the effective teaching of his master, his voice showing unusual evenness in development, while his readings of a program of somewhat heavy caliber proved that the purely

musical part of his education had by no means been neglected. His diction and his control of the pianissimo effects are especially worthy of comment. Mr. Smith's program consisted of the aria from "Saint Paul," "If With All Your Hearts"; a well selected group of Schubert, Brahms and Richard Strauss songs, also several other groups of ballads and modern songs. Inez Gill furnished a discreet and able accompaniment to the singer's vocal efforts, while Myra Reed also worked in this direction, at the same time furnishing assistance with two solo groups of Chopin and Liszt works.

Alma Betscher, an alumnus of the conservatory, attracted a large crowd of friends to the recital hall of the school on Thursday evening through the announcement that she would give a piano recital. Miss Betscher is one of the most talented of the younger generation of pianists turned

out by local institutions, and more than once a most successful future has been predicted for her by authoritative sources. Her program on Thursday evening was one that could not by any means be called light. It was rather of such a nature that it would readily prove a severe test for any one. As on all former occasions when Miss Betscher has been heard here in public, she acquitted herself exceedingly well. This was especially true in regard to the prelude, choral and fugue by César Franck, which was given a very adequate rendition. Reger's "Reverie Fantastique" proved a delightful number, as did the Schulz-Evler arrangement of a Strauss waltz. The performance of two of the Godowsky arrangements of Chopin etudes, as well as Chopin and Liszt groups, brought the soloist rounds of applause. The latter approached the nature of an ovation.

CINCINNATUS.

## DIAGHILEFF REVISES TWO OF HIS BALLETS.

Modified Versions of "L'Après-Midi d'un Faune" and "Schéhérazade" Presented at Century Theatre—Two Novelties Put on During Closing Week—Brilliant Performances by Russian Terpsichorean Artists.

The second week of the Diaghileff Ballet opened with a matinee which was not on the bills and which took place at the office of Chief Magistrate McAdoo instead of at the Century Theatre. Some censors, delegated by the police, made objections to certain features in "L'Après-Midi d'un Faune" and "Schéhérazade." M. Diaghileff and the officials of the ballet called in conference by the Chief Magistrate agreed to modify the features objected to, though protesting.

#### "Pétrouchka."

Following this unexpected matinee, which took place Monday morning, Monday evening brought a novelty and a very distinct one, in the shape of "Pétrouchka," a ballet in four scenes by Fokine, music by Stravinsky, scenery and costumes by Alexandre Benois and Anisfeld.

This was perhaps the most original, characteristic and successful piece in the whole repertoire. It is a story of puppets, but while still remaining puppets in body, they are endowed with all the motions and emotions of humans. There is Pétrouchka himself, the clown who falls hopelessly in love with the Ballerina. She, however, is enamored of a stalwart Moor, who finally kills Pétrouchka in jealous rage, though his puppet soul comes back to haunt the old proprietor of the booth in which the mechanical puppets dance.

There are four scenes, the first and last of which show the open space in front of the puppets' booth at a fair in Russia, outside the gates of a city. There is a great crowd of people, mixed in nationality and dress. There is a great deal of bustling about, several minor incidents of interest and some national dances. The second scene shows the hopeless wooing of the Ballerina by Pétrouchka; the third, the successful wooing of the Moor and his ejection of the unhappy Pétrouchka. The final scene, again at the fair grounds, shows Pétrouchka murdered and the startling reappearance of his soul above the booth where he has so long danced, just as the old showman is about to pitch his murdered and inanimate body back into the booth. The final tableau with the venerable showman fleeing in abject terror from the body of Pétrouchka, which lies on the snow covered ground, while his soul, on the roof of the booth, protests against his murder to strident trumpet tones, is irresistibly comic. In fact the whole burlesque is extremely well made and was executed better than anything else the ballet has done, with Massine as a truly wonderful Pétrouchka, Lopokova as the daintiest, stiffest and the most inimitable of ballerine, and Bolm as a love and awe inspiring Moor; not forgetting Cechetti—a veteran Italian pantomimist of seventy-four years—in the role of the show man.

Stravinsky's music is even more interesting than in "L'Oiseau de Feu" and fits the action even better. Heard alone, most of it would undoubtedly be extremely ugly, though there is a dance or two so filled with true musical humor as to be quite capable of separate hearing as absolute music; heard in connection with the doings on the stage, one quite forgets the eccentricities of the music in admiration of its fittingness. The more one hears of Stravinsky's music, the surer one is that this man is not only a strong talent, but already far on the road to being a genius.

There was an audience which, as on all the other nights, filled the theatre nearly to overflowing and the reception of the new piece was most liberal and enthusiastic.

#### Revised "L'Après-Midi d'un Faune."

Tuesday evening brought the revised version of "L'Après-Midi d'un Faune." As a matter of fact, the revised version was vastly more in spirit with the nature of the dance, of the poem and of the music than the original. The faun, instead of going into sensuous ecstasies

over the veil which he had stolen from the wood maiden, gazed at it idly, promptly forgot all its significance, and, as the curtain went down, looked up into the blue watching vagrant butterflies, which is exactly what one would expect a faunlike nature and intelligence to do. We did not object to the original version on grounds of morality, but we did dislike it because it was vulgar.

#### "Schéhérazade" Revised.

Wednesday evening came the made over version of "Schéhérazade"—and very little made over at that. The feature objected to was the too amorous proceedings of the negro slaves and their lady friends among the beauties of the harem. As altered, nothing could be more proper than their behavior, for they sat down and smiled at each other in a most decorous manner without even holding hands. However, Mlle. Révalles and M. Bolm in the principal roles seemed to be as loving as ever and nobody found fault.

#### "Le Pavillon d'Armide," Final Novelty.

The final novelty to be presented by the Diaghileff Ballet in this visit to New York was offered Thursday evening, January 27, "Le Pavillon d'Armide," a pantomime ballet by Alexandre Benois, dances and grouping by Fokine. The music is by Tcherenpina, who does not figure in any of the musical biographies, but is, if we are not mistaken, one of the younger Russians, a pupil of Rimsky-Korsakoff. The work, rather resembling the style of Tchaikowsky's poor ballet music, has nothing strikingly original. The introduction bears a strong Wagnerian tinge. There is one set of waltzes which is charming and tuneful, but most of the music fades away from the ear quicker than the accompanying dance evolutions from the eye.

According to advance press notices there was to be something about a tapestry figure with which the prince falls in love. The figure promptly comes to life, only to go back to its original condition at the end of the ballet, whereupon the prince, despairing of ever finding a human love so wonderful as that of his dream, takes his life. All that survives of this story of the ballet as shown here was the prince. Certainly there was no suggestion of tapestry in the substantial figure of Armide as impersonated by Mlle. Maclezoza, and the story ended in a long, loving kiss which gave no hint of nor excuse for any thoughts of suicide on the part of the prince. Just why the Russians put this on is hard to imagine. It was the most conventional of old fashioned ballets and the dancing was nothing extraordinary.

It requires a Pavlowa or a Karsavina and a Nijinsky to carry off this sort of thing. The sole appeal was to the eye, which rejoiced in the gorgeous costumes and the effective scenery, though the designs, respectively by Benois and Golov, did not show that note of originality to which Bakst has accustomed us. It was received in a rather lukewarm manner.

#### Last Week's Repertoire.

The complete repertoire for the week was:  
Monday evening, January 24—"Les Sylphides," "Pétrouchka," "Carnaval."  
Tuesday evening, January 25—"L'Oiseau de Feu," "Les Sylphides," "L'Après-Midi d'un Faune," "Prince Igor."  
Wednesday evening, January 26—"Schéhérazade," "Pétrouchka," "Carnaval."  
Thursday evening, January 27—"Le Pavillon d'Armide," "Pétrouchka," "Les Sylphides."  
Friday evening, January 28—"Pétrouchka," "Le Pavillon d'Armide," "L'Après-Midi d'un Faune," "Prince Igor."  
Saturday matinee, January 29—"Le Pavillon d'Armide," "Pétrouchka," "Carnaval."  
Saturday evening, January 29—"L'Oiseau de Feu," "Les Sylphides," "L'Après-Midi d'un Faune," "Prince Igor."

# NEW YORK'S BACH-BEETHOVEN FESTIVAL.

Oratorio Society and Philharmonic Society, Assisted by Prominent Soloists, Join Forces in Presenting Impressive Programs in Carnegie Hall on January 27, 28 and 30—Large and Enthusiastic Audiences Applaud Splendid Work of Choral and Orchestral Bodies—Louis Koemmenich and Josef Stransky Reveal Their Baton Mastery.

Bach and Beethoven met in friendly rivalry last week in Carnegie Hall, New York, when two of New York's greatest musical organizations, the Philharmonic Society's orchestra and the Oratorio Society's choir, joined forces to do honor to the famous composers. It was an agreeable sight to see the two conductors exchanging places with each other and to witness the immense platform of Carnegie Hall filled by the active members of the two societies, all working together in harmony. They also worked admirably together in counterpoint, as the splendid performance of Bach's "Magnificat" proved.

This masterly choral work, surely the best of its kind, was the first number on the program of the Bach-Beethoven Festival which began on Thursday evening, January 27. Louis Koemmenich, conductor of the Oratorio Society of New York, directed the combined organizations in this work. It is often said that the devotional spirit of a church performance is lacking in these concert room presentations. But, on the other hand, what church could supply such a large chorus and great orchestra? No church performance could possibly equal that of the Bach-Beethoven Festival. Bach could never have heard his St. Thomas Church choir thunder out the chorus "Sicut Locutus Est," or proclaim the "Gloria Patri" as these two movements were given by the choral forces of the Oratorio Society conducted by Louis Koemmenich. And no composer need ask for better work than that done by the choir in the exacting and unvocal chorus, "Omnes generationes."

It is well that there are long established and financially solid organizations like the Philharmonic and the Oratorio societies in New York in order that the musical scriptures may be expounded unto the multitude from time to time. Many persons, however, accept Bach only because they have had the name dinned into them. They try to like him because he is one of the three Bs. The Bach enthusiast who has the three Bs in his bonnet really does very little good for music. There is no more sense in dragging some of Bach's music into the concert room than there would be in giving a theatrical performance of the book of Genesis.

Most of Bach's music, in fact, is best when studied in private. The great organ fugues, of course, are better in a spacious church than in the practice room. But on the whole it may safely be said of Bach what Voltaire wrote about Dante—that he would be considered a great poet so long as the public did not read him.

This "Magnificat," however, consisting of twelve comparatively short numbers, is eminently suitable for public performance, provided it is as well sung as the Oratorio Society sang it. The applause which Louis Koemmenich was forced to acknowledge showed that the audience was pleased. And the applause was genuine. There was none of that comical hushed solemnity such as makes a performance of that pagan-sacred-mock-heroic drama of "Parsifal" so absurd. This truly religious work roused a storm of applause. The Bach worshipper, who places his hand fervently on his watch pocket, turns his eyes reverently to his hat brim and exclaims, "Ach, Bach!" was entirely submerged by the great public which set aside all humbug and gave deserved applause to the great performance of a great work.

Too much of this "Ach, Bach" business is apt to be reversed by an intelligent modern audience and translated into back ache. Such was undoubtedly the case on Friday afternoon, January 28, at the second concert, when that splendid artist and usually delightful pianist, Ernest Hutcheson, brought all his acknowledged skill and experience to the interpretation of Bach's hopelessly dull, thin, and archaic concerto in D minor for harpsichord and orchestra. No doubt it was a labor of love on the part of the pianist, but at the same time he is deserving of unstinted praise for interpreting Bach to the public rather than trying to win the applause of the audience by playing a popular work. Without such scholarly enthusiasts those long superseded harpsichord concertos of J. S. Bach would never be heard in modern concert rooms. Whatever curi-

osity the public may have had to know what a Bach concerto for harpsichord really was like, it is probably safe to say that curiosity is thoroughly satisfied. Who can make that music interesting if Ernest Hutcheson, with his flawless technic and admirable phrasing, can not?

The suite in D major, with which the Friday program began, is interesting because of the old and obsolete dances it contains. There are no modern works with which it can be compared. The second movement, aria, is familiar to the general public in the version for the G string made by the violinist Wilhelmj, but the original version by Bach has not been improved on by the solo transcriber. The "Passacaglia" which was played on this occasion proved to be an arrangement for modern orchestra by Esser, of the great organ solo in C minor. The arrangement was well made and the performance by the Philharmonic Orchestra was admirable, but no orchestra can approach the organ in epic grandeur and dignity. The symphony orchestra is lyrical and it is

JOSEF STRANSKY,  
Conductor, Philharmonic Society of New York.



LOUIS KOEMMENICH,  
Conductor, Oratorio Society of New York.

dramatic. Bach's music is lyrical and epic, but is rarely dramatic. That is why an orchestral version of the "Passacaglia" cannot take the place of the organ version. Needless to say, Bach's part writing was unusually clear in the orchestral arrangement. The variety of colors certainly made the drawing easier to follow, and Josef Stransky got out all there was in the orchestral score. He, of course, knows Berlioz's remark that the orchestra is king and the organ is pope. Bach wrote for the organ, not the orchestra. That is why the royal proclamation of the orchestra has not the spiritual significance of the solemn organ.

Beethoven's works are far more familiar to the public, and they have nearly all appeared on recent Philharmonic programs. It is therefore hardly necessary to say more than that the conductor and his splendid body of instrumentalists repeated their fine performances of the "Leonora" overture No. 3, and the lovely symphony in F, No. 8, of which every movement is a joyous tone poem. But the D minor symphony with choruses, the famous "ninth" symphony, which followed Bach's "Magnificat" on Thursday evening and Sunday afternoon, cannot in fair-

ness to the conductor and performers be dismissed with a mere word of praise. This performance by the New York Philharmonic Orchestra was a notable achievement. One well known musician who was present was heard to remark that he had never before found any pleasure in hearing the last movement of this strange symphony. On this occasion he was converted, like the bad man in Goldsmith's "Deserted Village," who went to church to scoff, but remained behind to pray. The conductor was wise in not making the noble themes too sentimental, for there is probably not a work in existence in which there is less of the feminine and the seductive than there is in this heroic, bold and essentially virile symphony. There is much that is beautiful in it, of course—notably the second theme in D for the second violins and violas in the andante of the third movement. But the beauty is that of Adonis or Apollo, not that of Psyche or Venus.

Josef Stransky insisted on incisive rhythms, strong accents and powerful climaxes. His interpretation of this culminating symphony of the greatest symphonist was worthy of the work. Fortunately he has an orchestra able to do anything demanded by the most exacting composer and the most critical conductor.

On this occasion, moreover, the choral parts of the work were actually sung, not shouted or jumbled into a riot of noise. Those who cannot sing these choruses often condescend to forgive Beethoven for writing such difficult music and say that his deafness was responsible for it. It never occurs to such singers that their singing was enough to make deafness desirable. But the members of

# SCHUMANN-HEINK

Tour Season 1915-16 Now Booking

Direction: Wolffsohn Musical Bureau, 1 West 34th Street, New York

STEINWAY PIANO USED

the Oratorio Society of New York need no excuses. They sang what Beethoven wrote and compelled the hearer to believe that Beethoven had a fairly good idea of what could be sung and what he wanted to be heard.

No one who heard this performance by the Philharmonic Orchestra and the Oratorio Choir will be likely to hear with patience the critic who suggests the removal of the vocal parts of this symphony. Yet this suggestion was made when the work was first performed in 1825 and has been many times repeated.

The soloists who were engaged to help the two societies render this music of Bach and Beethoven as the composers intended were in every way worthy of their associates. Caroline Hudson-Alexander, the soprano, had hardly recovered from the prevailing influenza, and could reasonably have canceled her engagement with a doctor's certificate had she so desired. But gripe is a physical and not a mental or artistic ailment, and Caroline Hudson-Alexander did well to ignore a handicap that did not in the least interfere with her art. Sopranos who have this Beethoven music in their repertoires are not to be found at the eleventh hour.

The contralto, Nevada van der Veer, was evidently at her best. Her rich, warm, musical voice was well suited to the music the composer has written for the part. She and the soprano, Caroline Hudson-Alexander, were also heard to great advantage in the more florid and difficult, though less forceful and dramatic, music of Bach's "Magnificat."

Reed Miller, too, is an old favorite at the concerts of the Oratorio Society. His work at the Bach-Beethoven Festival was only what was to be expected of a tenor who has so often sung from the same platform with the same chorus behind him. And the basso, Arthur Middleton, who has been heard so often in the Metropolitan Opera House, brought his dramatic experience to the task of interpreting the vigorous recitations of Beethoven's unique symphonic experiment. His authoritative voice could not have been better employed than in declaiming these heroic phrases. The ensemble singing of the four artists was likewise of the very best.

On the whole, therefore, this recent Bach-Beethoven Festival was unusually successful. It was from first to last a music festival of the highest class without the least taint of commercialism or a suggestion that the success of the venture was to be reckoned in dollars and cents. Yet at the three performances Carnegie Hall was crowded to the doors.

The Thursday evening program was repeated on Sunday afternoon before another large and enthusiastic audience.

The South Orange Choral Club, under the direction of Frederick Sturges Andrews, will give its third subscription concert in the Columbia High School auditorium, South Orange, on Friday evening. The society will be assisted by John Young, tenor; Edith Rubel, violinist, and Charlotte Ditchett, accompanist. An excellent program has been arranged for the affair. The second concert will be given on Friday, April 28.

Ona B. Talbot, the well known musical manager, of Indianapolis, has been visiting New York the past week.

## ALBERT STOESSEL

VIOLINIST

Studio Address, 126 Glenville Ave., Boston, Mass.

## HARRIOT EUDORA BARROWS

Teacher of Singing

609 PIERCE BUILDING, COPLEY SQUARE, BOSTON

## Mr. and Mrs. HUBBARD

VOCAL INSTRUCTION Symphony Chambers, BOSTON

## IRMA SEYDEL VIOLINIST

Personal Address 1234 Commonwealth Avenue, Boston, Mass.

Management: Gertrude F. Cowen, 1451 Broadway, New York

## JOSE SHAUN

THE NEW AMERICAN TENOR Eastern Tour Now Booking  
For Oratorio, Concert or Recital Engagements

Management: W. R. MACDONALD, Steinert Hall, Boston, Mass.

# ALBERT SPALDING DELIGHTS BOSTONIANS WITH HIS FINE ART.

Enthusiastic Audience Regaled with Polished Violin Performance—Flonzaley Quartet Repeats Stravinsky Number at Close of Program—Handel and Haydn Society Gives Special "Messiah" Performance—Louis Graveure Sings to Large Audience at Second Boston Recital—Yolanda Méro in Piano Recital—Liszt's First Symphonic Poem Given Initial Boston Performance.

Symphony Chambers.  
Boston, Mass., January 30, 1916.

Albert Spalding gave his second violin recital here on the afternoon of January 28, in Jordan Hall. His program was as follows: Sonata, "The Devil's Trill," Tartini; sarabande, double and bourree, from suite in B minor, Bach; concerto in D, Paganini; "Havanaise," Saint-Saëns; "Berceuse" and "Alabama," Spalding; ballade and polonaise, Vieuxtemps. Andre Benoist was the excellent pianist.

Mr. Spalding attracted an enthusiastic audience. His art already has won him an enviable place in the ranks of the virtuosi and here as elsewhere he has his ardent following. Marked by its sincerity of purpose, its pervading intelligence and refined musicianship, his playing is also



NEVADA VAN DER VEER.

conspicuous for its facility, its liquid tone and emotional phrasing. His program was alike interesting and of a pleasing variety. The Tartini sonata is beautiful in its pathos and haunting in appeal. The Paganini concerto, on the other hand, is frankly a "show" piece, and was played with great virtuosity. Mr. Spalding's own compositions were by no means the least interesting of the remaining numbers.

### SECOND CONCERT OF FLONZALEY QUARTET.

The Flonzaley Quartet gave the second concert of its ninth season on the evening of January 27 in Jordan Hall. The program was as follows: Quartet in A minor, op. 29, Schubert; trio for violin, viola and cello, op. 77b, Reger; quartet in C major, op. 59, No. 3, Beethoven. It was announced that at the conclusion of the program Stravinsky's "Three Pieces for Quartet," which were played at the previous concert in December, would be repeated by request for the benefit of all who cared to remain. In spite of the fact that the program proper was rather long, scarcely a dozen of the large audience present vacated their seats at its close. There could be no surer indication than this of the high esteem in which the organization is held, though, for that matter, the enthusiasm of the audience was conspicuous throughout the evening.

The performance of Schubert's quartet was exceedingly beautiful. The music is refreshing and joyous. It suggests the blossoming meadows on an April day, for its sadness is gentle as the fleeting shower and the joy that follows as sparkling as sunlight on rain-kissed flowers. Reger's trio is a more pretentious work, though of less interest than the preceding quartet. It is paradoxical in spots and generally difficult of execution. Beethoven's quartet is a supremely beautiful conception, but too familiar to require detailed comment. However, it would have been more grateful without the intervening trio. It is scarcely necessary to add that all who remained for the Stravinsky pieces considered their faithfulness many-fold rewarded. They are strangely prepossessing little sketches, affording startling contrasts of vivid color in an instrumentalization that is almost uncanny in its ingenuity.

### HANDEL AND HAYDN SOCIETY SINGS "THE MESSIAH."

The Handel and Haydn Society, Emil Mollenhauer, conductor, gave a special performance of "The Messiah" on the evening of January 23 in Symphony Hall. The occasion was in celebration of the fiftieth anniversary of Organist H. G. Tucker's connection with the society. The soloists were Grace Bonner Williams, soprano; Nevada Van der Veer, contralto; Reed Miller, tenor, and Albert Edmund Brown, bass. The Boston Festival Orchestra assisted. Walter Smith was solo trumpeter. A large audience was present.

This was Mme. Van der Veer's first audition in Boston, and her splendid performance created for her an ovation. "The Messiah" by no means reveals the full glory of her voice, which is remarkable alike for its rich and velvety quality and its great power and virility in sustained song. However, she sang with a superb ease and sincere interpretation that were as gratifying as unusual.

Mrs. Williams, who has been heard here many times in the soprano part, gave a very musicianly and interesting performance.

Mr. Miller has perhaps sung "The Messiah" more than any other artist. His interpretation is always sympathetic and in accordance with the best traditions. Mr. Brown was new in the part here, but sang with much vigor and generally good effect. The work of the chorus and orchestra were of their usual high excellence.

### LOUIS GRAVEURE'S RECITAL.

Louis Graveure, baritone, gave his second recital here on the afternoon of January 29, in Jordan Hall. His program was as follows: "Bitte," Franz; "Frühlingsnacht," Jensen; "Mausfallen-Spruchlein," Wolf; "Mit ein Wasserlilie," Grieg; "Hymnus," Strauss; "In an Angel's Frame," old English; "What If a Day?" Campion; "Summer Is a-Coming In," old English; "De Soir," Debussy; "Les Cygnes," Hahn; "Les Vagues et la Cloche," Duparc; "Les Extases," Massenet; "Biblische Lieder," Dvorák; "Time's Garden," Goring-Thomas; "Prospice," Villiers-Stanford; "Pleading," Elgar; "Life and Death," Coleridge-Taylor.

Mr. Graveure sings with natural facility and a well developed finesse. He is an intelligent interpreter and a polished artist. There is nothing labored in his execution; his breath control is splendid, his phrasing elegant. In its middle register his voice is sonorous and manly, while in the upper it partakes somewhat of the lyric quality of a tenor. His program was varied and well contrasted. There was a large and enthusiastic audience present.

### YOLANDA MÉRO'S INTERESTING PERFORMANCE

Yolanda Méro gave a piano recital on the afternoon of January 27 in Steinert Hall. Her program was as follows: Rondo capriccioso, Mendelssohn; caprice in B minor, Brahms; sonata in C minor, op. 111, Beethoven; "Funicelles" and second rhapsody, Liszt; six preludes, larghetto in A flat major, etude in F major and scherzo in C sharp minor, Chopin. Mme. Méro is an artist in the best sense of the word. Each effort is a distinct creation, emotionally real and potentially vivid. Her interpretations are highly individualized, but no less authoritative on that account. Hers is the license of genius that makes of art a message bearer.

Perhaps it is the poetic fancy and romantic ardor back of her work that is most appealing, though her execution, indeed, is marked by brilliance, elegance and occasionally an astounding velocity. Certainly, also, she has a thorough command of the keyboard, for her virtuosity is at



**KATHARINE KEMP STILLINGS**  
America's Brilliant Young Violinist  
SEASON 1915-1916 NOW BOOKING. Address 64 Commonwealth Ave., Boston, Mass.

times fairly scintillating. That Mme. Méré numbers many admirers here was testified to by the enthusiasm of her audience.

#### STOESSEL STARTS WESTERN TOUR.

Albert Stoessel, the young violin virtuoso, leaves Boston this week for the Central West, where he will give a recital in St. Louis and concerts in a dozen other Missouri and Illinois cities. Mr. Stoessel expects to feature on his Western programs the five "Sylvan Sketches" of Heinrich Helm, which he has recently transcribed for the violin.

#### SECOND CONCERT OF BOSTON QUARTET.

The Boston Quartet gave its second concert of the season on the evening of January 19 in Jordan Hall. Ruth Deyo, the pianist, assisted. The program was as follows: Quartet in A minor, op. 132, Beethoven; quartet for piano, violin, viola and cello, op. 30, Chausson; quartet in D major, op. 76, No. 5, Haydn. The Beethoven and Haydn quartets are familiar works, but no less welcome for that reason. They were given excellent readings, and served to display the superlative ensemble of the organization. In the Chausson quartet Miss Deyo's work was admirable. She is well known as a pianist of the first order, and her performance on this occasion was an inspiration to her associates.

#### SYMPHONY CONCERTS.

The Boston Symphony Orchestra gave its twelfth pair of concerts in Symphony Hall on Friday afternoon and Saturday evening, January 21 and 22. The program was as follows: Overture to "Rob Roy," Berlioz; "What One Hears On the Mountain," symphonic poem No. 1, Liszt; symphony in B flat major, No. 1, Schumann. Berlioz's overture, composed in 1832, is an interesting and virile work.

Liszt's symphonic poem was given its first performance here. It is after Hugo's poem of the same title, and the dual persuasion of the latter is in the music expanded in a series of striking contrasts. The conception is dramatic and often majestic, while the free use of dissonances provide startling effects. Dr. Muck gave the work an impressive reading that made the performance one of the most memorable of the season.

#### CHROMATIC CLUB CONCERT.

An interesting program was given by the Chromatic Club on the morning of January 25 at the Tuileries. Not the least virtue of the performance was the variety afforded. Lillia Snelling, a young contralto of pleasing attainment, sang an aria from "Samson and Delilah" and songs by Ross, Carpenter and Homer. Herbert Wellington Smith, baritone, rendered selections by Sully, Paladilhe, Bemberg, Miersch, Quilter and Tchaikowsky. There were striking contrasts in these songs, but Mr. Smith proved a consistent and capable interpreter. Lee Pattison, the young Boston pianist, contributed a group from Chopin, including the "Chant Polonaise" nocturne in E major, and scherzo in B minor. Mr. Pattison is a welcome addition to any program. Possessing an agreeable tone and a proficient technic, he also has sound musical judgment and a commendable directness of execution. Another interesting instrumentalist was Marion Moorhouse, who submitted cello numbers by Godard and Squire.

#### VERA BARSTOW AT MUSICAL ART CLUB.

Vera Barstow, the charming young violinist, whose recital here in December brought her such favorable mention, participated in a program given by the Musical Art Club on the morning of January 27, in Jacob Sleeper Hall. Her numbers included Spalding's "Alabama," Kreisler's variations on a theme by Corelli, a sarabande by Corelli-Kreisler and Tartini's largo, allegro commodo. Miss Barstow's performance was enthusiastically received, and she responded graciously with several interesting extra pieces.

Others on the program were Marie O'Connell, contralto, and Charlotte Williams Hills, soprano. Miss O'Connell possesses a voice of great volume and generally pleasing quality. Of her numbers, "On the Shore," by Neidlinger, was particularly well done. Mrs. Hills is also an interesting singer. She excelled in Charpentier's air from "Louise."

#### RECITAL BY GUY MAIER.

Guy Maier, one of the most promising of Boston's younger pianists, gave a recital on the evening of January 25 in Jordan Hall. His program was as follows: Bouree, sarabande and gavotte, Bach; sonata, op. 81, Beethoven; "Play of the Waves" and intermezzo in octaves, Leschetizky; "Starlight" and "Nautillus," MacDowell; "By the Sea," Arensky; impression, "The Island of the Dead" (af-

ter Bocklin), Maier; "Evening in Granada" and "The Minstrels," Debussy; study in E major and polonaise in A flat major, Chopin.

Mr. Maier is deserving of all the praise he has latterly received. In spite of his youthfulness, he has some time since extricated himself from the ranks of mediocrity. As a pianist he is, first of all, an enthusiastic strategist, assailing alike the heights of art and the imagination of his audience. His ambition in that respect is perhaps a little too obvious, but in spite of this, the concentration of his mood infects his hearers.

While still somewhat straightlaced in interpretations, Mr. Maier's tone is consistently felicitous, his technic brilliant, and his phrasing elegant. Perhaps a bit more experience will add flavor also to his interpretations, as the vintage is unquestionably excellent.

Mr. Maier's program proved interesting and well balanced, though somewhat overamoured of the sea. His own composition evinces excellent workmanship, but otherwise is interesting principally as an earnest of the future. There was a large and applause audience present.

#### ACTIVITIES OF SCHROEDER PUPILS.

Theodore Schroeder is one of the busiest teachers in the city of Boston today. As he is a hustler as well as a worker, he could no doubt be even busier, but, among other virtues, "Ted" persistently refuses to waste time with bad material. It is all a part of his method, which precludes anything that is not ordered along consistently constructive lines. Even his studio—large, airy and attractive—is in entire harmony with this method. Certainly it is a pleasure to visit there when a lesson is in progress, for with a Schroeder pupil one is always sure to find talent at some stage of development.

Many of Mr. Schroeder's pupils already have attained prominence in the realm of musical art. Giovanni Lazzarini is again meeting with unusual success as leading baritone with the Royal Opera, Madrid, Spain. Nicolai Zucconi, the young tenor, is appearing in the principal Italian opera houses. Marion Dyer, lyric soprano, recently returned from a Southern tour and will give a recital here in March. Joseph Ecker, the young Boston baritone, who is already filling many important engagements throughout New England, will give his next recital here on March 2, when he will be assisted by Albert Stoessel, violin virtuoso. Jose Shaun, the tenor, has recently filled engagements in Worcester, Quincy, Braintree, Boston, Fitchburg, Keene and Concord, and has still a long list of booking ahead of him. Marion Hurd, soprano, recently gave a recital in Reading, as a result of which she was engaged for the annual concert of the Tourjee Club. Beatrice Gillis, dramatic soprano, recently substituted for Mme. Boas, of the Metropolitan Opera Company, winning a distinct ovation by her brilliant performance. Caroline Perley, mezzo-contralto, recently scored a success with the Newburyport Musical Society. Mary Tracy, soprano, will shortly give a song recital in Jordan Hall. Sara Deli, mezzo-contralto, is filling many engagements this season and meeting with increasing popularity. Margaret MacAndrews, another young contralto, is also meeting with much success this season.

These are merely a few of the activities of the many Schroeder pupils, but they will serve to indicate the success which this eminent instructor is meeting with in his work. A little later in the season Mr. Schroeder will give a pupils' recital in Jordan Hall, at which he will introduce a number of novelties of an interesting character.

#### FLINT, "THE MAN OF THE HOUR."

Willard Flint again has proved himself "the man of the hour" (in this instance, the eleventh) by undertaking at the last moment to sing the bass solos in "The Creation" at the recent Fitchburg performance of that work. The soloist engaged was suddenly taken ill, but, reached by long distance telephone, Mr. Flint at once rose to the occasion. Needless to say, he also scored a brilliant success. Concerning his achievement the Fitchburg Daily Sentinel comments as follows: "Willard Flint was reached on an emergency call, rushed to the train, and caught it just in time. He was several miles away from his evening clothes when the call reached him and presented himself without embarrassment in conventional business attire. Clothes do not make the artist, however, and Mr. Flint sang with as much artistry as if he had been garbed in accordance with the sartorial fashion of the occasion. An audience need never be apprehensive that it is going to hear inferior singing when Mr. Flint is the singer."

#### RUSSIAN MUSIC SOCIETY.

The second concert of the Russian Music Society took place on the afternoon of January 25 in the studio of its

founder, Nicola Oulukanoff, in the Gainsboro Building. A varied and interesting program was rendered. Olin Downs gave an introductory lecture on the characteristics of the several composers to be introduced and their relation to the period of Russian music represented. He was followed by the American String Quartet, an organization of young women, which gave a creditable performance of Borodin's quartet in A major. Martha Atwood Baker then sang Borodin's "Fleurs d'Amour" and "The Sleeping Princess" and Balakirew's "Vien Pres de Moi" and nocturne. Her soprano voice is one of much natural beauty and she uses it intelligently and to excellent effect. The program was concluded by Alfred de Voto and Homer C. Humphreys, who rendered an interesting four hand selection for the piano, Tamara's symphonic poem on a poem of Mikail Lermontor. After the performance an informal reception was held in an adjacent studio, where Russian tea and refreshments were served.

V. H. STRICKLAND.

#### Well Known Artists at Newark Benefit.

A large number of musicians and music lovers assembled last Thursday night in Wallace Hall, Newark, N. J., to hear the delightful program offered by a list of well known artists in the aid of the milk dispensary of the Babies' Hospital of that city. As a result of the large attendance, a considerable amount of money was realized for this worthy charity.

The program opened with a short address on "The Use of the Voice in Speech and Song," by Dr. Frank E. Miller, the New York throat, nose and ear specialist. This was listened to attentively by the large gathering, all of whom took a great interest in the physician's remarks.

Then followed a delightful musical program which began with three numbers by the Philphonia Quartet, composed of Violet Dalziel, Virginia Los Camp, Maude D. Tweedy and Mrs. Glesca Nichols. They sang Fielder's "May Night," James' "Lullaby" and Wilson's "Carmena."

Judson House, tenor soloist of the Central Presbyterian Church, Brooklyn, contributed a group of numbers, all excellently rendered, consisting of "Nina" (Pergolesi), aria from "La Boheme," "Summertime" (Stephens), and Bond's "A Perfect Day." Violet Dalziel exhibited a lovely soprano voice in her three well chosen selections, "My Lovely Celia" (Wilson), aria from "Carmen," and MacFadyen's "Love Is the Wind."

Then followed a duet for tenor and bass, from "La Forza del Destino" (Verdi), in which both Mr. House and Alfred Kaufmann acquitted themselves in splendid fashion.

Katherine Dayton's solos, "The Island Where Babies Grow" (Ford), "Johnny Courteau" (Drummond), and a group of three songs, "The Optimist," "The Pessimist," "The Altruist," by Ethel Watson Usher, were delightfully sung and well received.

Mr. Kaufmann was heard again in three numbers, an aria from "Der Freischütz," and an aria from both "Ernani" and Gounod's "Faust." Mr. Kaufmann was formerly the bass soloist with the Boston and Century Opera Companies.

A feature of the program, however, was the presentation of "Panaesthesia, or the Birth of the Senses," text by Dr. Miller, and words by Ethel Watson Usher, with the composer at the piano. It opened with a piano prelude divided into three parts, called three moods—Meditation, Agitation and Ecstasy—played by Miss Usher. Then followed the cycle in which were offered solos for soprano, contralto, tenor, bass, ladies' quartet, and a sextet. The sopranos who took part in the cycle were Violet Dalziel, Sylvia Harris, Elsie McClanahan, Maude D. Tweedy; altos, Virginia Los Camp and Mrs. Glesca Nichols; tenors, Judson House and Jacob Gilbert; basses, Edmund Anderson and Alfred Kaufmann.

The patrons and patronesses were representative of the social, business and musical life of Newark and the Oranges. The concert was given under the management of Carrie Roff.

#### Musician Disappears.

Daily papers report that Charles Crump, sixty-two years old, of 190 Wilson street, Brooklyn, organist of the De Witt Memorial Church, 290 Rivington street, Manhattan, disappeared Sunday evening, January 9, after playing service at the church, and has not been heard of since. The police are working on the case and his family will be glad of any information.

# PERCY HEMUS

## Is Singing:

AT DAWNING by Charles Wakefield Cadman  
THE NIGHT RIDER by Arthur Bergh  
THE NIGHTINGALE by Ward Stephens  
WHEN GAZING IN THINE EYES SO DEAR  
by Charles Fonteyn Manney  
SING A SONG OF ROSES by Fay Foster

## JOHN McCORMACK SINGS TO AN IMMENSE CHICAGO AUDIENCE.

Hundreds Turned Away from Auditorium Theatre and Another Concert by the Famous Tenor Is Announced—Local Operatic Rumors—Guest Conductor at Symphony Concerts—General Activities of a Week in the Busy Middle West Metropolis.

Chicago, Ill., January 29, 1916.

The popularity of John McCormack is growing yearly and so great was the demand on the box office last Monday, January 22, that the vast Auditorium was not large enough to harbor the multitude desirous to hear the famous tenor. Hundreds were turned away, though many extra seats had been added to the already large capacity of the hall, and before the concert was half over the management decided to give another concert next Sunday afternoon. The review of the concert should end right here, because, when a singer who tours the United States annually can return time after time to sing before capacity audiences, there is in this fact sufficient proof of his ability and of the pleasure his songs give to the multitude as well as the music lovers.

Many have said that Mr. McCormack owes his popularity to the popular songs he includes in his program. This may be so, though he interpolates between the popular songs many classics, the program opening with the aria, "Oh, Sleep, Why Dost Thou Leave Me?" from the oratorio "Semele," by Handel. No better interpretation of that classic could be expected or demanded. It was done with the vocal finish and art that have placed McCormack where he is today, and the manner in which he renders his songs is responsible for his popularity far more than the music he interprets. Following this Mr. McCormack was heard in "I Attempt From Love's Sickness to Fly," one of the songs in Henry Purcell's setting of "The Italian Queen," by Dryden and Howard. This difficult number was superbly rendered by the recitalist, who, at the conclu-

sion, was showered with applause and had to give an added number, "Passing By," by Edward Purcell.

The tenor's second group comprised songs from the nineteenth century, including Tchaikowsky's "In This Hour of Night," remarkably well sung; Wolf's "The Gardener"; "When Night Descends in Silence," by Rachmaninoff, and Strauss' "Zueignung." The third group was as enjoyable as the second, and the last as the first and second. It was a most delightful afternoon that McCormack provided for his legions of admirers, and all were so satisfied that again next Sunday the same crowd will be on hand and many surely will be refused accommodations, as all those who were present at the concert will, in a large majority, be again on hand. The remainder of the program included Irish folksongs, an English arrangement of Hughes, and songs by Dunn, Kreisler, Burleigh and Edwin Schneider, the latter the able accompanist, who at the piano supported the recitalist most artistically.

Mr. McCormack's assisting artist, Donald McBeath, violinist, played an arioso by Handel and the gavotte from Bach's D major suite.

### CHICAGO OPERATIC RUMORS.

Each year at the close of the opera season rumors concerning the opera are circulated among people who are always supposed to know the secrets of that organization, and frequently those rumors find place in the daily papers. The most astonishing rumor was the one published in several papers last week to the effect that Lucien Muratore, the tenor, would not be with the Chicago Opera organization next year. Muratore has been the lion of the season which has just ended, and General Manager Campanini told a representative of the MUSICAL COURIER during the season that Muratore was the greatest living tenor; thus it would seem that General Manager Campanini appreciated the worth of the gifted star, who, it might be added, was brought to this country under the Campanini régime.

It is true that Muratore was engaged last year for eighteen performances at \$1,300 each, and that the tenor's contract for this year included a clause whereby Mr. Campanini had the option of re-engaging Muratore for next year at a salary of \$1,500 each for twenty performances. On January 22, Mr. Muratore was to be informed as to the prospect for next season. Up to date, it is true that Muratore has not signed, but it is said that, with the exception of the German conductor, Pollak, and Geraldine Farrar (who has been engaged for twelve performances at a salary of \$2,000 per performance), no one has been re-en-

gaged for next season. As there are forty-two weeks to come before the opening of next season, it is a little premature to presume that Muratore will not be here next year. Campanini has shown his worth as an impresario and he knows too well that cheap things are often the most expensive to allow such an artist as Muratore to sell elsewhere his priceless talent and art.

### GUEST CONDUCTOR AT SYMPHONY CONCERT.

George W. Chadwick came from the East to be guest conductor at last week's concerts of the Chicago Symphony Orchestra, and presented under his own direction the novelty ballade, "Tam o' Shanter." Though the extreme length of the work caused perhaps a little distress to the audience, the work has some delightful melodies.

Walter Ferner, a cellist of marked ability, and who has received exceptional training, is a new acquisition to the orchestra this season; and a fortunate one. His solo work on this occasion brought him an ovation from an enthusiastic audience. His tone is warm and colorful, and his technical skill is more than adequate.

### CHICAGO SYMPHONY ORCHESTRA'S "POP."

The Chicago Symphony Orchestra gave its seventh "pop" concert of the season at Orchestra Hall, Thursday evening, January 27. Conductor Frederick Stock presented a true "pop" program, with which he greatly pleased a large and appreciative audience. Wolf-Ferrari's "Secret of Suzanne" overture was the first number, which was followed by "By the Brook," from Beethoven's "Pastorale" symphony, allegretto from "Roma" suite of Bizet, and the "Bridal Song," serenade and dance, from Goldmark's "Rustic Wedding" symphony. After the intermission the orchestra rendered Saint-Saëns' "Danse Macabre," prelude and berceuse by Jarnefelt, Herbert's "Yesterthoughts" and the ballet music and wedding procession from "Famors," by Rubinstein.

### COCHEMS AND SUPERVIA WIN PLAUDITS.

One of the most brilliant affairs of this winter was the concert given on Sunday afternoon, January 23, at the South Shore Country Club by Conchita Supervia, soprano, and Karl Cochems, bass, both of the Chicago Opera Association. This was the opening performance by the club in its new club house, and was in every way a brilliant success. Mme. Supervia won success not only by her charming voice, but her graceful dancing and skilful use of the castanets also brought her an enthusiastic recall from her audience.

Karl Cochems, who has established himself as a great favorite this winter in his many concert appearances, was also recalled time and again and forced to sing many encores.

In speaking of this appearance afterward, Mr. Cochems said that though he had sung in club houses in many cities of importance in various countries, the acoustics of the concert room in the South Shore edifice were the finest he had ever experienced. Mr. Cochems will appear in the early part of February with the San Carlo Opera Company in St. Louis. He will sing the role of Valentine in "Faust," with Marguerite Beriza as Marguerite.

### HANNA BUTLER'S PUPILS FILL ENGAGEMENTS.

Hanna Butler's pupils are filling a number of engagements at the various clubs and churches in the city. Charlotte Rothlisberger was soloist on Sunday, January 23, at one of the South Side churches. Miss Rothlisberger possesses a dramatic soprano voice of rare quality. Genevieve Barry, artist-pupil of Mrs. Butler, sang for the St. Mary's Club at the Congress Hotel, Wednesday, January 19. Miss Barry gave a recital in Thurber Hall to several hundred people on January 14, before going to New York to coach in operatic roles. Irma Bliss gave several numbers before the South Side Woman's Club on Tuesday, January 25. Allen Tanner, a Butler pupil, accompanied Miss Bliss on this occasion. Helen Louise Shaffer, another pupil of

## JAMES GODDARD

BASSO

Late of Covent Garden, Imperial Opera, Vienna, and Montreal Opera Company

With Chicago Grand Opera Association

Address: Auditorium Theater :: Chicago

After 11 years of most successful teaching in MAURICE VERA KAPLON

BERLIN and VIENNA returned to CHICAGO

## ARONSON

Pianist-Pedagog Concert-Pianist  
6222 Rhodes Ave. Phone, Wentworth 8216

## HERMAN DEVRIES

VOCAL TEACHER

Oratorio, Opera in English, French, German and Italian

## GLENN DILLARD GUNN

(Conductor American Symphony Orchestra)  
PIANO ENSEMBLE AND INTERPRETATION CLASSES

PUPILS' RECITALS WITH ORCHESTRA  
OPERA PERFORMANCES WITH ORCHESTRA

Stage Direction of HERMAN DEVRIES  
GLENN DILLARD GUNN Conducting

MRS. HERMAN DEVRIES  
Associate Vocal Teacher

Public School Music—Anna McPherson

Studios, 518-520 Fine Arts Building, Chicago, Ill.



## AGNES SCOTT LONGAN

SOPRANO

6805 RIDGELAND AVENUE,  
CHICAGO

## Lucille STEVENSON

SOPRANO  
Address: 4335 ELLIS AVE.,  
CHICAGO



## RAFAEL NAVAS

The Spanish Pianist

Address: J. E. Allen, 421 Fine Arts Bldg., Chicago

## MARION GREEN

## THOMAS N. MAC BURNIEY

BASSO CANTANTE

Auditorium Building, Chicago  
Home Phone Ravenswood 5774 Studio Phone Harrison 4868

BARITONE

Voice Production Song Recitals  
Suite 609, Fine Arts Building  
Chicago, Ill. Phone, Wabash 8988

## BUSH CONSERVATORY

North Clark Street and Chicago Avenue

KENNETH M. BRADLEY, President and Director  
EDGAR A. NELSON, Assistant Director

COURSES IN  
EXPRESSION PUBLIC SCHOOL MUSIC MUSIC LANGUAGES  
OPERA

Leading to Certificates, Diplomas and Degrees. The strongest faculty ever assembled, including

Charles W. Clark  
Edgar A. Nelson  
Grace Stewart Potter  
Rowland E. Louch

Harold von Minkwitz  
Eleanor Smith  
Robert Yale Smith  
Juliana Wagner

Julia Rive-King  
Guy Herbert Woodward  
Charles E. Alfum  
Mae Julia Riley

and others too numerous to mention.  
The management announces exclusive teaching engagement of HERBERT MILLER, baritone, and EDGAR A. BRAZELTON, pianist.

The Bush Conservatory is the only school of music in Chicago owning its own dormitories.  
Fall term begins September 15th. For illustrated catalog address: EDWARD H. SCHWENKER, Secretary.

Mrs. Butler, sang at the Emerald Avenue Presbyterian Church, January 23.

#### DESTINN AT KINSOLVING MUSICAL.

Emmy Destinn was a happy choice for the fifth Kinsolving Musical Morning given Tuesday morning, January 25, in the Congress Hotel Gold Room. Assisting on the program was Josephine Kryl, the young and talented violinist of this city, who was ably supported by her sister, Marie Kryl, at the piano.

Mme. Destinn's first offering was the aria "Il est doux," from Massenet's "Herodiade," in which she gave much pleasure. Her second group contained numbers by Grieg, Tosti and Liszt, after which she rendered three Bohemian folksongs. Two Puccini arias concluded the program. The Metropolitan Opera soprano delighted her many listeners and received a rousing reception at the hands of the very large assemblage, which practically filled the Gold Room. Miss Kryl, a product from the American Conservatory of Music, also greatly pleased with selections by Wagner, Kreisler and Sarasate.

#### A COMPLAINT.

The following letter, which explains itself, was received from the Briggs Musical Bureau:

Chicago, January 27, 1916.

Mr. Devries,

Orchestra Hall Bldg., Chicago, Ill.:

MY DEAR MR. DEVRIES: In a recent issue of the MUSICAL COURIER you published an article which was unjust to two artists who appeared under our management and which was also unjust to us.

You stated that the artists, two of those who won the honors in the National Federation of Music Clubs' contest, were not yet ready for an appearance in a Metropolitan Course such as that which we have had for three years in Chicago, and that it would not benefit the management to present such artists.

In reply, I wish to state that we have at all times maintained the highest standard and have refused each week to take on managerial propositions involving the appearance of lesser artists in the smaller halls in Chicago, and have confined our local managerial work to the various clubs of Chicago and to the Metropolitan Artists Series in the Fine Arts Theatre. Consequently we realize fully that it will not pay a manager who is handling the highest class artists to submit beginners on the same footing as those who have gained by experience the right to a Metropolitan appearance. In this particular instance, it should be said in justice to Miss Luce, that she was ill a few days prior to the date of the recital, and wished to cancel the date, but owing to the fact that we cannot take on any additional recitals for the Fine Arts Theatre for this season, she was obliged to either give up her plans for an appearance or to make the appearance at the time stated. In addition to this, there was a death in her immediate family in Chicago on the day of the recital, all of which, of course, was not known to you.

Finally, I would advise you that we selected four artists from those who won the honors attended by the National Federation of Music Clubs, with the intention of booking these artists in the clubs belonging to the National Federation. Inasmuch as all of these clubs have, I understand, pledged themselves to the support of these younger artists, it will be seen that, as a managerial proposition, it will be a paying proposition to bring out these younger artists, and if any of the four show sufficient merit, under the patronage of the clubs of the National Federation, you may be assured that we are well prepared to bring them to the attention of our regular patronage, which, of course, includes many musical clubs, impresarios and organizations not allied with the National Federation of Music Clubs.

I trust you will see fit to publish this statement in accordance with your policy of stating all of the facts which are in your possession, when referring to anything of news value in the music world. Cordially yours,

E. L. BRIGGS,  
Per G. E. B.,  
For Briggs' Bureau.

ELB/RS

#### AMERICAN CONSERVATORY STUDENTS ORCHESTRA.

When Herbert Butler appeared as director of the American Conservatory Orchestra at Central Music Hall, last Tuesday evening, there was created an atmosphere of general enthusiasm. This eager student body, recruited from the ranks of the American Conservatory, has, during the last several years, made for itself a worthy reputation under the conductor's direction.

The opening number proved to be the decidedly unhackneyed Hamerik G minor symphony in four movements. The balance was good; and for a number of pupils who play together none too frequently, the organization possesses considerable finesse. There is a beauty of tone in the first violins that attracts attention. Hugh Dickerson pleased in his aria from Mozart's "Figaro." Stella Roberts, who evidently is a young person of marked ability, gave three violin solos with remarkable distinction. She has ample technic used with that surety characterizing the best of Mr. Butler's following. Henriot Levy's artist-pupil, Catherine Cajori, gave a finished reading of the A minor MacDowell concerto. She has style, phrases beautifully, and commands an adequate technic. She was well supported by the orchestra. The last number consisted of two Greig arrangements, and one by Grainger.

#### BALLMAN'S HAPPY CHOICE OF SOLOISTS.

Martin Ballman continues to improve in the selection of his soloists as the season advances, Emma Staud, Elmer K. Smith and Mme. Froehlich appearing within the month. Last Sunday, Elmer K. Smith, tenor, formerly of Berlin, received an ovation for his magnificent readings of Wagnerian music. He opened with three arias from "Walküre." His introductory measures were somewhat unhappy in the intonation, though his work following the warming up preliminary, proved so fine that it excited enthusiasm

on the part of a wholly German audience. Mr. Smith has a quality of tenor voice beautiful in the extreme, and one of considerable volume.

For an encore, Mr. Smith sang "A Perfect Day," one of the finest things from Carrie Jacob Bond's sympathetic and clever pen.

William Van Doren, a cornet soloist, pleased mightily in his solos.

#### DALMORES' RECITAL POSTPONED.

Charles Dalmores' recital with Leon Marx, violinist, and Charles Strony, accompanist, will be given in the Illinois Theatre instead of the Blackstone on Sunday afternoon, February 13, instead of February 6.

#### AMERICAN CONSERVATORY NEWS.

John J. Hattstaedt, president of the American Conservatory of Music, is spending a few weeks in Pass Christian, Miss. He expects to return in time to supervise the mid-year examinations at the conservatory, to be held the second week in February.

A series of students' recitals are scheduled to take place at the South Side Branch of the American Conservatory during the next few months. The first of these on January 27 will be followed by others at intervals of about two weeks.

The recital on Saturday afternoon, January 29, was given by Cora Anderson, pianist, and Frances Burch, soprano, artist-pupils of Silvio Scionti and Mme. Linne, respectively.

#### WALTER ALLEN STULTS BUSY.

One of the few studios that has been unaffected by the more or less unsettled musical conditions for the last year or so is that of Walter Allen Stults. Mr. Stults, who has for years been connected with the Northwestern University School of Music at Evanston, has been so uniformly successful in his pedagogic efforts, that he has always been fortunate enough to have a large waiting list. In addition to his Evanston activities, he may be found in Kimball Hall on Mondays and Thursdays.

Quite recently, in the space of a single week, Mr. Stults enjoyed the unique privilege of having three of his pupils sign advantageous contracts for the coming summer Chattanooga season. Mamie Rankin, a young Texas girl with a beautiful soprano voice, will be with one of the Lincoln Association Quartets. Glenn Chamberlain, the possessor of a splendid lyric tenor, has been engaged by the Kansas City office of the Redpath Bureau, as has also Leonard Aldridge, a baritone of unusual possibilities. All three of these young people have had practically all their vocal training under Mr. Stults' direction, and their success is but another testimonial to the character of work being accomplished in his studio.

#### THUEL BURNHAM PLAYS CLASSIC PROGRAM.

In spite of the trend toward modernism in music, Thuel Burnham, at his recital of Sunday afternoon last, played a program composed solely of the classics, with the single exception of a composition by Moussorgsky, which was most interesting.

Mr. Burnham chose for the initial group two bourées of Bach, G major and G minor. This was followed by the Mozart "Pastorale Variée" and the Beethoven sonata, op. 27, No. 2, in which Mr. Burnham displayed a broad style and clean cut technic.

The Chopin and Schubert numbers were played with fine conception, especially the Chopin berceuse, which was exquisitely done.

Mr. Burnham, who is an intense admirer of MacDowell, gave two of this composer's better known pieces, the "Shadow Dance" and polonaise, with telling effect. However, the numbers which perhaps appealed most to the audience were Borodin's nocturne and a strange dance by Moussorgsky, "Gopak," which found instant favor with the audience, which recalled the pianist several times at the close of the program.

#### ISABEL RICHARDSON'S ENGAGEMENTS.

Isabel Richardson, the young soprano, who has won for herself a place in the public favor by reason of her excellent work and agreeable voice, will appear in joint recital with Pasquale Tallarico on Sunday afternoon, February 6. On February 12 Miss Richardson will sing the soprano solos in Liza Lehmann's "Persian Garden"; on February 14 she will be the soloist at the initial performance of the Chicago Choral Association, to be given at Central Music Hall, under the direction of Warren K. Howe, of the faculty of the American Conservatory.

#### AMERICAN VIOLINISTS CONTEST.

Twenty-nine young American violinists have entered the contest arranged by Charles G. Dawes and Glenn Dillard Gunn, under the auspices of the American Symphony Orchestra, to encourage native artists. The composition which has been made the subject of the contest is the concerto for violin and orchestra in E minor, by Cecil Burleigh, which was selected from a number of works in similar form by Herbert Butler, Ludwig Becker and Hugo Kortschak especially for this contest.

The winner of the contest will be awarded a cash prize of \$200 and an appearance as soloist with the American

## UMBERTO SORRENTINO



Photo by Mishk'n.

The Tenor with the Aristocratic voice, Artistic Brain and Personality has been engaged for 14 more appearances during the months of Feb., Mar., Apr., May, 1-16.

Management: A. Friedberg, 1425 Broadway, New York  
Personal address: 14 East 43d Street, (By mail only)

Symphony Orchestra in a program of American compositions, to be given in Orchestra Hall on the evening of March 2. As a second prize, the Society of American Musicians offers to defray the expenses of a Chicago recital. A third cash prize of \$50 is offered by the Violinists' Guild, and a fourth prize of \$25 by the violin department of Lyon & Healy.

The conditions of the contest are interesting. The contestants will play behind a screen, in the preliminary examinations, which will be held in the Fine Arts Recital Hall on the afternoons of February 16 and 18. They will be known to the judges by number only. On the afternoon of Sunday, February 20, six so chosen will play again for the judges to determine the final awards. All sessions of the contest will be open to the public upon payment of a nominal admission fee, the proceeds being used entirely to defray the expenses of the contest.

#### NOTES OF CHICAGO MUSICAL COLLEGE.

Installation of pianos from The Cable Company's warehouses has been going on during the past week, and at the present time more than half of the studios have been equipped with Mason & Hamlin and Conover instruments.

Tamaki Miura, the Japanese prima donna, who created a sensation with her interpretation of the role of Madame Butterfly at the Auditorium, was much impressed by her visit to the college several weeks ago. She recently sent tokens of appreciation in the form of photographs to Dr. Ziegfeld, to Mr. Reuter, who had known her in Japan, while he was connected with the Imperial Academy in Tokyo, and to Mr. Sacerdote.

Term examinations at the Chicago Musical College will begin Thursday, January 27. The examining board supervising the examinations was made up of the entire list of musical directors.

Students of the preparatory piano department gave one of the most interesting piano recitals of the present season, last Wednesday evening, in Recital Hall, College Building.

Alfred M. Snyder, Banker, patron of music and one of the board of directors of the Chicago Musical College, is now sojourning in Pasadena, Cal., where, he writes, he was agreeably surprised to find former students of the Chicago Musical College singing.

#### NOTES.

When Lida Browning White presented her youthful pupil, Mortimer Feder, in recital recently, she proved her capable teaching methods, as the little pianist, who has studied but one year, shows much ability. His reading of the Kullak sonatina was exceptional.

Katharine Goodson will give a piano recital in Evanston at the Woman's Club, Saturday, March 18, under the management of Lawrence Creath Ammons.

#### Mme. Kousnezoff's First Chicago Recital.

Mme. Kousnezoff, the Russian soprano, will make her first appearance in recital in Chicago at the Illinois Theatre, Thursday afternoon, February 17, under the direction of F. Wight Neumann.

Mme. Kousnezoff has chosen to make her debut as a recitalist in what she terms an afternoon of Spanish songs and dances. The program will consist of three groups, the first, Spanish songs in modern Spanish costumes, part two will hold a group of songs and dances in peasant costumes (historical) and part three will be devoted to Spanish dances in costume. The accompaniments will be played by an orchestra.

# LEGINSKA WINS BOSTON

Not in two decades has a Pianist won such a signal triumph in Boston as Leginska, the Pianistic Marvel, who played a recital in Jordan Hall, Wednesday, December 8th, last

## THE ARTIST



## THE PROGRAMME

- a. Two Inventions in F major and B flat major ..... *Bach*
  - b. Gavotte and Variations ..... *Rameau*
  - c. Sonata in A major, Op. 2, No. 2 ..... *Beethoven*  
     Allegro vivace  
     Largo appassionato  
     Scherzo  
     Rondo
  - d. Eleven Preludes, Op. 28 ..... *Chopin*  
     G major, A minor, F sharp minor, E flat minor  
     B major, B flat minor, B flat major, G minor  
     F major, D minor
  - e. Scherzo in B minor, Op. 20 ..... *Chopin*
- 
- a. Sonata in G minor, Op. 22 ..... *Schumann*  
     So rasch wie möglich  
     Andantino  
     Scherzo  
     Rondo, Presto
  - b. Legende ..... *Liszt*  
     (Saint Francis de Paull walking on the waves)
  - c. La Campanella ..... *Liszt*

Excerpts from the criticisms by Philip Hale of "The Boston Herald," and H. T. Parker of "The Boston Transcript," are culled for those who want the news at a glance. Photographic reproductions of the complete criticisms appear in this issue of The Musical Courier on the opposite page.

## SIGNIFICANT SENTENCES

### PHILIP HALE IN THE BOSTON HERALD.

"As a player of Chopin she stands close to Mr. Vladimir de Pachmann. We doubt whether he could rival her in the performance of the mysterious Prelude in A minor."

"We know of no pianist that can be classed with her. She is singularly original as pianist and interpreter."

"Few pianists of the many that have visited Boston of late years have given such unalloyed pleasure."

"First of all she has a peculiarly beautiful touch; an admirable mastery of tonal effects; an unusual command of nuances; a poetical musical taste to govern and control."

"She has the gift of caressing the keys so that they in gratitude sing to her."

"As a colorist she delights now in broad effects, now in the most delicate tints."

"Her fleetness in bravura is never a scramble. The brilliance of her bravura has body and a charming liquidity."

"While her delicacy is fascinating, she has strength, the true strength that is sonorous and euphonious. As a colorist she delights now in broad effects, now in the most delicate tints."

### H. T. PARKER IN THE BOSTON TRANSCRIPT.

"There can be no question after Mme. Leginska's concert in Jordan Hall, yesterday afternoon, that she is a pianist of remarkable qualities and powers."

"Her chords are masses of glowing and firm-set tone; her runs ripple and purl; she moulds her phrases in sustained pianistic song."

"As she can command the stroke of power, so she can summon the more delicate and subtle stroke of beauty."

"She can summon the limpidity of tone and the crispness of articulation that made her playing of the pieces called by Bach 'Inventions' crystal-clear yet of a crystal touched with warm and prismatic sunshine."

"She has an alert and energetic carriage that is almost boyish in its swinging freedom of movement and in the seeming absence of all self-consciousness."

"Once at the piano Mme. Leginska is intent upon the work in hand and mindful of nothing else and she has the habit of crouching over the keyboard in the intensity of her concentration."

"The exhaustless and individualized technical skill that she lavished upon all her pieces."

"Whatever Mme. Leginska's temperament touches, it intensifies and, so far as is possible, dramatizes until there is no resisting the concentration, the fire, the nervous and the compelling force of her playing."

**Exclusive Management: HAENSEL & JONES, AEOLIAN HALL, NEW YORK**  
**STEINWAY PIANO USED**

## Boston Transcript

324 WASHINGTON STREET, BOSTON, MASS.

(Entered at the Post Office, Boston, Mass., as Second Class Mail Matter)

THURSDAY, DECEMBER 9, 1915

### TALENT AND TEMPERAMENT

#### THE REMARKABLE QUALITIES OF MME. LEGINSKA

A Pianist of Individual and Enkindling Personality and of Rare Attributes of Technique and Tone—Her Concentration, Her Fire and Her Power—Contrasting Graces, Too—The Wide Range of Her Abilities and Other Pleasures of Discovery

THERE can be no question after Mme. Leginska's concert in Jordan Hall yesterday afternoon—the second she has ventured in Boston—that she is a pianist of remarkable qualities and powers. There can be as little that she has a clear and communicating individuality. So blessed in talents and temperament, she is as salient and interesting a figure as has come unfamiliarly into our concert-rooms for long. She impressed the little audience that heard her for the first time in Boston a year and more ago; many in it returned on Wednesday to listen to her again and brought not a few others with them. Both will spread good report of their interest and their pleasure and when Mme. Leginska comes back for a third recital—as she will early in January—the numbers of her audience may equal her deserts. The quality, the intentness and the applause of it yesterday did match them. Not many pianists that visit and revisit this town can hold an audience raptless through an exacting programme almost two hours long. Moreover, the wise and a little imperious Mme. Leginska, eager to keep herself in the vein and her audience as absorbed and responsive, made but one long pause in the whole concert. For a full hour, she bade her audience listen to her playing, her music and herself with no more than a minute's halt and reaction between her several pieces—and it did gladly. Moreover it was good to see her resenting with a glance of her eye and a whisk of her body the intrusion of the late-comers, usually as noisy as they are tardy. After all the servants of the public—as the folk of the playhouse and the concert-hall like occasionally to call themselves—deserve the courtesy of promptness from their masters. It passes for the politeness of kings—if not of suburbia.

Other proof was not lacking that Mme. Leginska has ways of her own that lift her out of the commonplaces of pianists and their concerts. She chooses to play upon a stage that is in shadow while the auditorium itself is in normal light. She was clothed yesterday all in black with a flash of white at neck and wrists after the fashion that, outside the dance, much pleases Miss Pavlova. She has an alert and energetic carriage that is almost boyish in its swinging freedom of movement and in the seeming absence of all self-consciousness. Her dark hair falls about her head so that it frames her face as in an oval and it tosses in her eagerness and excitement over her music and her playing much as does Mr. Ornstein's. The face itself is singular—unmistakably English, for Mme. Leginska comes out of the North country; curiously bold of feature, quite colorless, yet with a mouth that suggests power and eyes that indicate sensibility. Once at the piano, Mme. Leginska is intent upon the work in hand and mindful of nothing else and she has, again like Mr. Ornstein, the habit of crouching over and into the keyboard in the intensity of her concentration. As everyone knows who reads the reviews of concerts, these idiosyncrasies of aspect and manner are a sign of parade and insincerity in those whom the reviewer dislikes and of a savory and stimulating individuality in those of whom he approves. For the rest of us less wise and certain of motives—since we have sometimes scrutinized the mixed matter of our own—they have pleasant interest and individualizing tang.

Mme. Leginska's "temperament," however, does not begin and end with passing and amusing externals. Rather, it played through all her attributes from the exhaustless and individualized technical skill that she lavished upon all her pieces to the varied eloquence of music and of mood, of the piano and of the mind and the spirit of the pianist, with which she invested them. Even in these days, when high technical accomplishment passes for granted

before a pianist approaches the public, hers has unique qualities. She can summon the limpidity of tone and the crispness of articulation that made her playing of two of the little pieces called by Bach "Inventions" crystal-clear yet of a crystal touched with warming and prismatic sunshine. She enunciated the scherzo of Beethoven's early sonata in A major with such glow of phrase and zest of rhythm that it sounded like some strange new thing. Her playing of eleven Preludes of Chopin abounded in the seemingly impulsive strokes and the instinctive aptness of means to end that not even a Leschetizky can teach but that spring from the intuitions of a born and practised pianist who is sensitive and shrewd musician also. Her verber of the reentering chords that end the Trio of Chopin's Scherzo in B minor was thrilling to hear in force of sonority and force of feeling. They were like the blows of a Fate that may not be wiled or smoothed or dreamed away. The recurring monotonies of Schumann in the sonata in G minor wherein he struggles to subdue the fantasia in tones that possessed him and pressed for utterance into the conventions of orthodox form, nearly vanished in the zest of motion and mood that Mme. Leginska gave them. There were passages in her bravura in Liszt's "Campanella" that were as strange and thrilling in their intensity of tone and feeling—to say nothing of the releasing means and mechanism which were marvellous—as the dissonant chords of Chopin's Scherzo. As for rhythm, her version of Liszt's "Legend" of the holy Francis of Paula walking on the waves surged with it. It is not necessary to love that pianistic "Legend," which transforms the simple, touching and graphic little tale of a saint of medieval Italy into a huge pianistic panorama of romantic hyperbole, to appreciate the opportunity it opens to the tonal sweep and the rhythmic power of a pianist.

In fine, whatever Mme. Leginska's temperament touches, it intensifies and, so far as is possible, dramatizes, until there is no resisting the concentration, the fire, the nervous and the compelling force of her playing. When the music runs swiftly, she would touch the superlative of crisp and limpid fleetness, as she did in a passage or two in Schumann's sonata; when it bids her sweep the piano in long arpeggios, the very air quivers with the vibrations of them; her chords are masses of glowing and firm-set tone; her runs ripple and purr; she moulds her phrases in sustained pianistic song, as in the Trio of the Scherzo or the slow movements of the two Sonatas, in contours that are rich, velvety and luscious to the ear; similarly she deepens and broadens the melody in an opulence of tone that is born of a like opulence of musical and poetizing feeling. As she can command the stroke of power, so she can summon the more delicate and subtle stroke of beauty. With it she wove the traceries in tone of the variations that Rameau made upon his Gavotte; with it she skimmed the elusive harmonies of Chopin's scherzo; with it she wrought grace after grace upon the elegances of enunciation and ornament, the serenities of mood, the fancies, as changeable and iridescent as light and air, with which Chopin had strewn some of the chosen Preludes. As for rhythm, recall some of these Preludes, too.

With these Preludes and with Schumann's sonata entered another of Mme. Leginska's distinction—her faculty of clear and true differentiation to which her concentration upon the music and the mood of the instant is the enforcing complement. With her Bach, at the beginning of the concert, the ear and the mind rejoiced in her sense of characterizing style. They heard the pretty and meandering patterns of the "Inventions"; they felt the light readiness and fancy that wrought them; they caught the charm of a Bach who knew that grace no less than majesty. With Beethoven's sonata came doubts; it is intrinsically eighteenth-century music to be played as limpidly, smoothly, elegantly and unemphatically as Mr. Gabrilowitsch happened to play it the other day. With it more than once Mme. Leginska paid the penalty of her energy and fire of temperament, ran occasionally into excesses of expression and manifestly overdid the Larghetto when she distorted it into a romantic piece in the later fashion of Schumann or Chopin.

In the Preludes came certainty and enduring certainty again. Whatever each of these manifold pieces asked in mood or suggestion or atmosphere, she gave back to her hearers, touched as was all her music with the fine or the large intensities of her personality—the gleaming grace of the Prelude in B major; the impetuous upspringing of the Prelude in B-flat minor; the haunting foreboding, the morbidity, as the Italians say, of the Prelude in A minor; the vaporous charm of the Prelude in F major

and so onward through all the eleven of her list. And in each and every one she gained the luminosity of Chopin's melody, all clear resonance like autumn light on a cool and sunny day, and the iridescence of his harmonies. Again, what is Schumann's sonata but a succession of fantasy-pieces that no less voient he will bend into the prescribed form? Mme. Leginska heated them into it by the warmth of her spirit, like a metal-worker at his welding; but at the same time she individualized each of the

transparent episodes. She shared Schumann's flying fancies and quick-coming visions; her own temperament is akin to his romantic intensities; and for voice for the music and for herself, she found a tone that was soft golden glow or clear radiance and that streamed with Schumann's deeper harmonic coloring as it had been rainbow-like with Chopin's hues. Time and again, her exquisite sense of overtones touched the mantle of the music. With Liszt's pieces her bravura was the bravura not merely of technical mastery and élan but of rhapsodic picturing woven in a whole glowing labyrinth of arabesques that seemed to improvise itself. To play in this fashion through the long course of such a concert is to play with the passion, poetry and power, the range of beauty, resource and style, of a pianist of the first rank. Occasionally these English are surprising.

H. T. P.

### THE BOSTON HERALD

THURSDAY, DEC. 9, 1915

## MME. LEGINSKA GIVES PLEASURE IN PIANO RECITAL

Jordan Hall Audience Enjoys  
Remarkable Work of Con-  
summate Artist.

By PHILIP HALE.

Mme. Ethel Leginska gave a piano recital yesterday afternoon in Jordan Hall. The program was as follows: Bach, Two Inventions in F major and B flat major; Rameau, Gavotte and Variations; Beethoven, Sonata in A major, op. 2, No. 2; Chopin Preludes in G major, A minor, F sharp minor, A major, E flat minor, B major, B flat minor, B flat major, G minor, F major, D minor op. 28, Scherzo, B minor op. 20; Schumann, Sonata in G minor, op. 22; Liszt, Saint Francis de Paula Walking on the Waves.

Mme. Leginska is not unknown here. She gave a recital in November of last year, when the program was composed exclusively of pieces by Chopin. Then she played the Etudes and a Sonata; yesterday she made a brave assault on the Preludes, capturing eleven out of 24.

Mme. Leginska is a remarkable pianist. Few pianists of the many that have visited Boston of late years have given such unalloyed pleasure. First of all she has a peculiarly beautiful touch, an admirable mastery over tonal effects; an unusual command of nuances; a poetically musical taste to govern and control. Her fleetness in bravura is never a scramble. The brilliance of her bravura has body and a charming liquidity. She has the gift of caressing the keys so that they in gratitude sing to her. But while her delicacy is fascinating, she has strength, the true strength that is sonorous and euphonious. As a colorist she delights now in broad effects, now in the most delicate tints.

She has the ability to express the spirit of a period. Take her Bach and Rameau, for example. Mr. Edwin Evans lately described the music of the 18th century as music of a complacent age, whose composers, like Jules Renard's peacock, were so sure of being beautiful that they were incapable of rancor. Their quarrels were quarrels of aesthetes, conducted by "self-satisfied gentlemen in silk and lace, with powdered wigs and ornamental swords." In the sonata by Beethoven her treatment of the first theme of the Finale, its exposition, its returnings, was a triumph of art and imagination. And how delightful her interpretation of the whole sonata! As a player of Chopin she stands close to Mr. Vladimir de Pachmann. We doubt whether he could rival her in the performance of the mysterious Prelude in A minor. Some have called this Prelude harsh names: bizarre, ugly, brutal, grisly. It certainly is sinister in its utter hopelessness. No "futurist" with the wildest discords has yet rivalled the shudder of this Prelude. That Mme. Leginska brought out the unearthly intensity and horror by apparently simple means was not the least of her triumphs.

One could go through her program, pointing out this beauty in interpretation, this brilliant reading, that memorable revelation of a mood. It is enough to say that among her rare natural gifts and her acquired accomplishments Mme. Leginska has pronounced individuality. We know of no pianist that can be classed with her. She is singularly original as pianist and interpreter.

## FRANK FRUTTCHEY

LECTURES ON MUSIC.

Available for Universities, Schools, Teachers' Associations, etc.  
Address, Devos-Detroit M'g't, 933 Dime Bank Bldg., Detroit, Mich.

## FRANCIS ROGERS

Also a few Pupils

115 E. 53d St., New York  
Management  
LOUDON CHARLTON  
Recital, Oratorio, Concert  
Carnegie Hall

## MME. CARRIE BRIDEWELL

CELEBRATED CONTRALTO.

Formerly of the Metropolitan Opera Company.  
Exclusive management: G. Dexter Richardson, 501 Fifth Ave., N. Y.

## GIUSEPPE FABBRINI

DISTINGUISHED  
ITALIAN PIANIST

Minneapolis

## J. FRED WOLLE

ORGANIST

Management: THE WOLFSOHN MUSICAL BUREAU  
1 West 34th Street, New York

## ALBERT LINDQUEST

American  
Tenor

Exclusive Management:

WOLFSOHN MUSICAL BUREAU, 1 WEST 34th St., N. Y.

## NINA MORGANA

Coloratura Soprano from La Scala in Milan

AVAILABLE FOR CONCERTS—MUSICALES—SEASON 1915-16  
Address: 854 Seventh St., Buffalo, N. Y.

## DUFALT

TENOR

Third Australian Tour Next Spring  
NOW IN AMERICA

Address, 339 West 23rd Street Tel. 7731 Chelsea

## ANNA FITZIU

Prima Donna Soprano of the Metropolitan  
Opera CompanyManagement: R. E. JOHNSTON, 1451 Broadway  
New York City

## PER BIORN

DANISH BARITONE

From Berlin and Copenhagen Royal Operas.

CONCERTS, RECITALS, FESTIVALS.

Exclusive Management: Annie Friedberg, 1425 Broadway, N. Y.

## WILHELM AUGSTEIN

VOCAL TEACHER

"Mr. Wilhelm Augstein has had an unusual opportunity to learn my system of teaching voice. He has been for several years connected with my studio and has been very successful in his work. Being well equipped as a voice teacher, I feel sure he will duplicate in his new field the success he has always enjoyed."  
(Signed) FRANK KING CLARK.

Studio: Metropolitan Opera House, 1425 Broadway, New York

## HELEN STANLEY

Dramatic Soprano

WITH CHICAGO OPERA  
ASSOCIATIONAlso available for Concerts, Oratorio,  
Festivals, RecitalsManagement: Loudon Charlton  
Carnegie Hall, New York

## ELENA GERHARDT

In America  
Season 1916-17

Management:

Wolfssohn Musical Bureau  
1 West 34th Street, New York

## SOME OBSERVATIONS ON THE TEACHING OF SINGING.\*

By Thomas J. Kelly.

III.

In the preceding article of this series the text was "Keep the Ear on the Vowel," with a special emphasis on the first part of the phrase. Keep your ear on the vowel. And in this article it is the writer's intention to dwell on the latter part—namely, the vowel.

Just as in the preceding article, I attempted to put the most important emphasis on the fact that singers and singing teachers, and authors of books on singing, underestimate the paramount importance of the art of correct hearing in favor of "tone, tone, tone," and so now I hope to place strong emphasis on the next neglected thing, the vowel.

As these observations are not in any sense intended to be voice dogma or singing creed, as before stated, and cannot in any sense supplant, or take the place of, the teacher of singing, yet they may be useful to some teachers, as showing that other people are meeting with the same problems as they meet; and useful to students for the same reason.

Now comes the objector and says: "But don't you see, you begin with a mistake, because how could singers sing if they did not use the vowels?" (All sentences in quotations are always, in this series of articles, actual observations or questions directed to me at some time).

Well, just as an experiment, suppose you ask a student to try to sing a verse of her song without using any consonant. It is not easy, as she will find out when she tries; and yet that is exactly what every singer should be doing. Consonants are not sung; they are articulated. But, you say, I can sing "be," which is the consonant "b," and so on. Yes, but take the vowel "e" out of it, and what are you singing? It is the vowel which makes it singable, and hence the word "con-sonant," which means "sounding with" something else; a consonant, from the very nature of its name, has no separate existence; it must be with something or other; it has no existence in the realm of singing, except with its vowel, which is supreme; the consonant is the prince consort, if you will, but the vowel is the reigning queen.

And yet the vowel is neglected almost as much as is the ear. Read any decent book on singing and you will find instances of difference of opinion on these vowels which would almost make one hesitate about ever trying to arrive at any science about the matter. Yet there are things that can be learned. People talk unstudiously about "open" vowels and "closed" vowels; about "light" vowels and "dark" vowels; about "long" vowels and "short" vowels, and in many cases it is but the term or the name, the terminology or the nomenclature; behind it there is not a solid foundation of fact.

Those who do not make it a habit to keep an open mind on matters of this sort are advised to read no further; because they may have their most cherished beliefs challenged, their ideas, or notions maltreated, but not disrespectfully. Those who have the open mind may find in their observations just what the writer has found in his.

For a starter, what is an "open" vowel and what is a "closed" vowel?

I have never yet been able to get a satisfactory answer to this question. What is open? What is closed? Which brings us squarely back to the fundamental proposition, what is a vowel? For before we begin to talk about open and closed vowels, long or short vowels, dark or bright vowels, it might be well that we get an understanding of what a vowel is.

The best definition of a vowel is, in the writer's opinion, that of Alexander J. Ellis, than whom none has higher authority to speak on the subject, owing to the years of study he put into it and the many things he discovered. He says: "A vowel is a fully musical modification of an original quality of tone, produced by a definite shape of the cavities of the throat, nose and mouth."

The "original quality of tone" is the work of the glottis. In other words, the lips in protrusion, together with the low position of the larynx in the throat will give us "oo," the vowel sound "oo." A little less protrusion of the lips and a not so low position of the larynx will give us the vowel sound "oh"; the larynx rising will gradually give us the vowel sounds of "ah," "ae" and "ee," the lips being now out of it, and the "other" end of the "tube" being represented now by the teeth, instead of the lips. The larynx taking naturally the higher position for "ae" and especially "ee," and the tongue being attached to the larynx, the tongue will naturally rise for "ae" and "ee," which will necessitate an opener mouth, that is, the jaw will be allowed to drop, must drop some, in order to let the "ae" and "ee" get out.

It would be foolish to go into this matter further at this time, as a brief survey of such an important subject would not suffice to place Mr. Ellis' ideas before the reader, and therefore he is urged and she is urged to proceed to a care-

ful study of that very remarkable book, "Pronunciation for Singers," by Alexander J. Ellis, written forty years ago in London by a man who gave his entire time for years to an analysis of sounds for speakers and singers.

Vowel consciousness is one of the great needs of the singer today. This statement is made because of the continued observation of the lack of it. We are troubled so much with tone consciousness that we have forgotten the simple truth that it is the vowel that we are to communicate to the audience if we are to be singers, singing a language which is to mean something to an audience. W. J. Henderson, in his interesting book, "The Art of the Singer," says: "The masters of music and vocal art have never ceased to demand of singers clean, correct and intelligible enunciation." He then proceeds to quote Tosi, one of the masters of the real, genuine Old Italian school, thus: "Singers should not ignore the fact that it is the words which elevate them above instrumentalists."

And authorities could be multiplied without number to the same effect, and yet, we "spend our money for that which is not bread and our labor for that which satisfieth not," simply because we are discussing tone, considering tone, solely conscious of tone; we are victims of tone consciousness as if we were instrumentalists, instead of being vowel conscious, which is a much more difficult matter.

After all is said and done, we can learn from the anatomist, the physiologist, the laryngologist, the family doctor if you wish, that the tone is made in the larynx by the action of the glottis on the breath, or the breath on the glottis, whichever way you happen to put it, or believe it should be put (there is, to some of us, a reason for one of these ways which is not mere quibbling).

I am speaking now of that "original quality of tone" which the authority quoted above, spoke of, before being modified into the vowel. I do not wish to be understood as meaning that the finished product of singing depends on the glottis alone; not by any means; but it does seem necessary for us to recognize that tone is made in the larynx, therefore "in the throat," a phrase which has been a regular bugaboo, "a black beast," a bogie-man to the singer!

It is shocking to have to print the stern, cold fact that tone is made in the throat!

And the thing that is going to get that tone out from the throat is the vowel; it is the vowel which is going to bring the tone forward, and not otherwise, as is usually taught. The tone must be "vowel-ized" to get it out to the audience; or if you prefer it, the vowel must be "toned," or tonalized, whichever way you like to put it. But this is sure—the tone must be converted into a vowel, just as the breath was converted into tone. Just as bread is converted into toast. The toned vowel. The vowel-ized tone.

Isn't it strange that we are so terribly sensitive lest there should be a throaty tone, a tone in the throat (where it really should be), and be blindly indifferent to the throaty vowel, or vowel jammed back into the throat or the back of the mouth where it should not be? The doctor, as stated before, will tell anyone what the larynx is for, and where tone is made, and almost all voice teachers agree that the singing should not be done, away back in the mouth; but for some reason comparatively few singers (and not so many teachers) seem to realize that this thing "back in the mouth" or "throaty" is the vowel misplaced and not the tone at all.

In a very interesting article which appeared in the MUSICAL COURIER quite recently a well known teacher said, in an interview: "Avanti la voce; la voce non e mai abbastanza avanti" ("The voice forward; it never is enough forward"). Quite true. And this teacher, quoting a celebrated artist as authority, said: "Voice"—not tone—"forward."

What brings the voice forward? Answer that question by asking another. What differentiates the voice from an instrument? And our answer is found in the words of Tosi, already quoted, singing down to our ears through two centuries: "Singers should not ignore the fact that it is the words which elevate them above instrumentalists." And the heart of the word is the vowel. It is the vowel which sings the word.

Note the absolute connection between the voice and the vowel in the Latin, vox, and vocalis; in the Italian, voce and vocale; in the French, voix, and voyelle.

If you would get the voice forward, get the vowel forward.

Now as to the other side of this question.

What about open vowels and closed vowels?

The answer would seem to be a simple one if one could get back of the terminology. This thing, terminology, has caused more disagreement about things in every line than almost anything else. It is like the term "covered tone"—how many people mean entirely different things by covered tone! And yet as a fact there is in reality no such thing as "covered" tone, except when you have a muffler

around your so called throat. (For in reality you never had a muffler round your throat—it was round the neck; terminology again!)

But the term has been used, and by good teachers, and by good singers; but men and women of intelligence could find a better term for the result they get which is good, by trying to express it differently, and thereby clear the atmosphere as it were, and part company with those people who acquire that dead, dark, yawning tone without any resonance, under the utterly mistaken belief that they are getting that beautiful thing which is unfortunately known as "covered tone." Do let us get another name for it!

It reminds one of the boy selling "hot cross buns" in England during the last days of Lent. "Bless my soul, boy," said a customer, "these things are not hot at all!" "I know, sir," replies the boy, "that's just their name!"

So with this open and closed vowel, and bright and dark vowel, and long and short vowel proposition.

Every vowel has an open and a closed sound. We do not use accents like the French, but we have our acute sounds and our grave sounds, just the same; we have the open sound of the vowel and the closed sound of the vowel, each and every one of them. Think it over.

Bright and dark the same way; every vowel has a bright sound and a dark sound, just as every color has a tint and a shade.

From a book which was written by a genuine master of the art of singing—a man who was one of the greater artists of a quarter of a century ago—I quote the following:

"Attack the note firmly, but not loudly, using a closed vowel, preferably 'ay,' 'oh,' or 'ee.'" And he has previously said: "By a closed tone—which is referred to sometimes as 'a closed throat'—is meant a tone produced by singing to the sound of 'o' as in 'go' . . . Observe that 'o' in the word 'hop' is an open, not a closed, tone."

Even this eminent authority falls into the mistake of calling a vowel, a tone. The "o" which he mentions is a vowel, not a tone. And he has given us the open and the closed sound of the vowel which we call "o."

An eminent American singer whose reputation is beyond question recently wrote, in an article on singing: "Even in the dark vowels, such as ah, aw, o and oo, the tongue," etc.

Now one authority speaks of a certain sound as being "closed" and another authority calls the same sound "dark."

The former writer says also: "Light and shade . . . consist in using the various colors of the voice to suit the sentiment of the words." Why not "various colors or tints and shades of the vowels"?

The second writer says that "we hear much about keeping the tone forward, but what really is forward is the enunciation," and he tells you to "sing the vowel in the vocal resonant chambers within the back of the mouth and head." Why sing a vowel in a resonant chamber? Why not let the resonant chamber furnish resonance? That is its duty. It should be also its privilege.

Is it not highly probable that when one feels the vowel, as it were—in the "vocal resonant chambers within the back of the mouth and head"—he in reality is conscious of resonance, or "echoes" there, rather than the original vowel, just as one looking into a mirror sees what seems to be himself, but is in reality, an image and likeness of himself, a reflection. And what reflection is in light is largely what resonance (echo) is in sound.

But that is running outside the province of this article, which is on vowel sounds, and resonance will be the subject of another article later on.

Just two more suggestions.

An important writer on the voice said in a book published some years ago:

"The vowel 'e' is responsible for the ruin of many a young singer's voice. It exists in our language and we must sing it, but that does not prove that we must ruin our throats to attain it, nor employ it in practising if it is harmful."

Exactly. The latter part is right; the former part is wrong. The old masters used to say, "A good 'ee' is a good voice." And many a singer today is mighty glad that the proper 'e' came to his or her rescue. Of course, "ee" is so easy that it is hard to get; to put it Irishly.

The pushed, cramped, throaty "ee" is, of course, injurious and "is responsible for the ruin of many a voice, but that is the fault of the pushing, the cramping, the squeezing, and not the fault of the "ee"!

"Will cigarettes hurt my throat?" asks the pupil. "No," replies the teacher, "not if you don't smoke them!"

So it is absurd to put down any vowel sound as being injurious. It would not hurt you if you didn't use it badly.

Finally, we must be careful to avoid confusing "letters" and "vowels."

On good authority I am told that in the public schools, "i" as in "pity" is taught as the "short" sound of "i" as in "light."

"I" as in "light" is a diphthong, "a coalition or union of two vowel sounds pronounced in one syllable." Now one

vowel sound cannot possibly be the "short" sound of two. Singers must learn a new alphabet. Phonetics must prevail; not letters. Phonetics, sounds, must take the place of Romanics, letters. Letters have to do with printers, not singers. Vowels and letters must have absolute divorce. Then we shall see more clearly. "I" in "light" is a diphthong and, as every modern singing teacher knows, is composed of "ah" and "ee," the former being prolonged.

The shortness or length of a line depends on its duration in space; the shortness or length of a sleep depends on its duration in time; the shortness or length of a vowel depends on its duration just like the others. Someone says: "Yes, but it's the consonant that makes it long or short; the form of the word does that." No, it may contribute to the length or shortness, but it does not cause it. The vowel is sung; strictly speaking, a "short" vowel, or the short sound of a vowel, occupies a short time, and a "long" vowel, or the long sound of a vowel, a longer time; but sometimes you will have what is now called a "short" vowel on a dotted half note, and a "long" vowel, so called, on an eighth note; therefore it is necessary to change our terminology and get something which means what we think.

Who will suggest the words that mean what we think? Who will help us to say what we mean?

#### JENNY DUFAU HEARD IN VERSATILE PROGRAM AT SECOND RECITAL.

Soprano Is Again Well Received.

Jenny Dufau, the French coloratura soprano, gave her second New York recital at the Harris Theatre, Tuesday afternoon, January 25. There is an individualistic touch to all that Jenny Dufau does which is a delight. This varies from her artistic gowns and stage manners to the most important of all, her vocal presentations. She introduced herself to New York in an all French program wherein she excels. She showed then that she is a coloratura songstress of parts. That she likes to sing and knows how to sing no one who has heard this delightful personality can doubt. From her previous experiences in the West and South she had every reason to believe the New York audiences were going to like her singing, too, and they evidently do, judging from the good showing present at this second event, in view of the fact that two other singers better known to New York were giving song recitals at the same hour. Her January 25 program added an impression of versatility and splendid diction in various languages, a good conception of the Lied and songs of other languages than those of her own country.

These were Miss Dufau's numbers, and she was again well received: "Voi che Sapete," "Non so piu cosa son," and Illia's air from "Idomeneo," by Mozart; "Der Himmel hat eine Träne geweint" and "Mondnacht," by Schumann; Schubert's "Die Forelle" and "Ungeduld"; "Mein Liebster ist so klein," "Du denkst mit einem Fädchen," "Nixe Binsefuss" and "Elfenlied," by Hugo Wolf; Titta Ruffo's "E suonan le Campanie"; Parelli's "Odorave l'April"; "Con gli Angiola," "O Bocca Dolorosa," "O Bimba Bimbetta," by Sibella; "Loch Lomond" (Old Dutch air); "An Irish Love Song," by Ruthven-Lang; "A Little Dutch Garden," by Loomis; "I Wish I Were a Tiny Bird," by Lohr; "The Dancing Girl," by Huhn, and the aria, "Ah, fors e lui" ("Traviata"), by Verdi.

Charles Lurvey accompanied.

#### Chevalier Astolfo Pescia Gives Public Demonstration.

On Wednesday afternoon, January 26, Chevalier Astolfo Pescia, the young Italian maestro of bel canto, gave a demonstration of his method before an audience of press representatives.

Olga Carrara, dramatic soprano, who has been under his tuition for a period of three years, and owes all her vocal development to his training, displayed an unusually well placed voice, which is at all times under her control.

She sang romance (Racconto) from "Cavalleria Rusticana," Tosti's "Good-Bye," "Legend" from Mascagni's "Iris" and an aria from "Madame Butterfly."

Chevalier Pescia possesses the gift of developing in his pupils freedom of tone production and control, as well as establishing an insight into the works performed. His delightful accompaniments were an important element in the successful results of the afternoon's entertainment.

#### Herbert Fryer to Give Recital.

Herbert Fryer, the English pianist, will give a recital in Aeolian Hall, New York, tomorrow (Friday) afternoon, February 4, in aid of funds for "Concerts at the Front" for wounded and convalescent soldiers. He will devote his program entirely to the works of Chopin.

#### Emily Gresser with Guibbert.

Emily Gresser, the gifted violinist, has been engaged to tour with Yvette Guibbert. Miss Gresser's concerts began February 1, in Washington, D. C.

TO the fine soul in search of expression, the Steinway comes with an untold wealth of treasure. Responsive as the wind harp to the wind, its wonderful mechanism has an almost human understanding of every mood. In the Steinway's tonal range each note of the human voice finds its perfect complement, sustaining it with sympathetic sweetness and flawless purity. In craftsmanship, the Steinway is as near perfection as human skill can make it. And here is a fact for your consideration: you can buy a Steinway, with all its superior worth, at a moderate price and on convenient terms.

Write for illustrated literature about the

# STEINWAY

Steinway & Sons, Steinway Hall  
107-109 East Fourteenth Street, New York

Subway Express Station at the Door

PIANO INSTRUCTION—RAFAEL JOSEFFY Method

**J.S. DANIELSON**

Assistant to the late RAFAEL JOSEFFY  
 Studios | Carnegie Hall | NEW YORK  
 Steinway Hall  
 Mail Address, Carnegie Hall, New York

**RUTH DEYO**

PIANIST TOURING AMERICA SEASON 1915-1916  
 Exclusive Management: G. Dexter Richardson 501 Fifth Ave., New York  
 STEINWAY PIANO USED

**Mme. KATE ROLLA**

Former Prima Donna, Covent Garden, London; Imperial Opera House, Moscow and St. Petersburg; San Carlo, Naples; Metropolitan, New York, etc. Pupil of Marchesi.

**VOICE CULTURE**

Opera or Concert, Repertoire, Diction.  
 Specialty of correct tone production and breath control.  
 Studio, 251 West 81st Street, New York Phone, Schuyler 3960

ARKADY

**BOURSTIN**

The Russian Violinist

"He aroused his audience to a pitch of excitement which suggested a Kreisler or an Elman rather than a comparative newcomer."—*Sigismund Spaeth*, in N. Y. Evening Mail, Nov. 4, 1915.

Exclusive Management, Maenael & Jones, Jeanian Hall, New York

**CHARLES W. CLARK**

"Master of the Song  
 World"

Critics Agree  
 SEE PAGE 39

Personal Representative, R. C. MEHAFFEY  
 800 North Clark Street Chicago

# The Philharmonic Society of New York

1915- Seventy-Fourth Season - 1916

Josef Strangsky, Conductor

52 Subscription Concerts  
 in New York

Subscription Concerts in  
 Baltimore and Washington

40 Concerts on Tour

Season extended to

include a

Spring Festival  
 Tour

Beginning April Third

Felix F. Ueifels, Manager  
 Carnegie Hall, New York

**Model Folk Lore Program.**

Thomas J. Kelly is delivering a series of very successful Irish folksong recitals this winter. The program of a recent event of that sort, given by Mr. Kelly in Omaha is so interesting that it is herewith reproduced in full for the benefit of students and professional folklore and folk-tune exponents.

"Thro' Erin's Isle to Sport Awhile."—Moore.  
 LOVE, VALOR, WIT, INFANCY.  
 I'll Rock You to Rest (lullaby, or soon-tree type).

**CHILDHOOD.**

The Good People (fairies).  
 The Young May Moon.  
 The Leprechaun.  
 The Ninepenny Fiddle.

**YOUTH.**

The Sentimental Lover.  
 My Love's An Arbutus.  
 The Little Red Lark.  
 Charmed by the Luster (translated from the Irish).  
 Ballinderry (example of the Cronan).

**GROWN-UPS.**

The Devotional Lover.  
 The Snowy-Breasted Pearl.  
 Cramachree Molly.  
 Would God I Were the Tender Apple Blossom.

**THE RELIGIOUS CONSCIOUSNESS.**

A Christmas carol, The Holly and Ivy Girl.

**THE NATIONAL CONSCIOUSNESS.**

Lillibulero.  
 The Minstrel Boy.  
 The Shan Van Voght.

**THE TEAR, AND THE SMILE.  
 THE GOLTREE TYPE, THE "TEAR."**

"Erin, who Weeps Thro Her Smile and Smiles Thro' Her Tears."  
 Erin! The Tear and the Smile in Thine Eyes.  
 Over Here (Famine Times).  
 Carrigdhoun.  
 She is Far from the Land.

**THE GAUNTREE TYPE.  
 THE "SMILES."**

Kitty of the Cows.  
 Trottin' to the Fair.  
 The Gap in the Hedge.  
 In Dublin's Fair City (Street Song).  
 The Beautiful City of Sligo.

**GOOD-BYE ERIN!**

"As Slow our Ship Her Foamy Track."  
 "So loath we part from all we love  
 From all the links that bind us;  
 So turn our hearts, where'er we rove  
 To those we've left behind us."—Moore.

**Max Jacobs Quartet in Brooklyn.**

The Max Jacobs Quartet gave a concert before the People's Institute of Brooklyn, Sunday evening, January 23, and in works by Haydn, Schubert, Rubinstein and other composers scored its usual success with the audience and received flattering press opinions for the finish, authority and temperamental verve of its performances.

The quartet is booked busily for over a month ahead, one of its latest dates being at Long Branch, N. J., on February 18. On February 8 Mr. Jacobs will give a reception at his New York studios, and as there are always interesting musical doings on these occasions, his guests may expect much artistic enjoyment. At the recent Brooklyn con-

cert of the quartet, the soloist was Constance Beardsley-Elredge, pianist, who created a markedly favorable impression.

**Spalding's Busy February.**

Albert Spalding, the American violinist, who has been appearing in nearly every music center this season, has a busy month ahead of him. During February he will play no less than sixteen concerts—over an average of one every other day. It may even run as high as twenty, as there are several dates pending on his Middle West trip. He opened the month with a private musicale, after which he makes the following appearances:

February 3—Peoples Symphony, New York.  
 February 4—Norwich, Conn.  
 February 6—Harvard Club.  
 February 7—Fitchburg, Mass., joint recital with Louise Homer.  
 February 11—Biltmore Musicale.  
 February 13—Metropolitan Opera House.  
 February 14—Diet Kitchen, Waldorf-Astoria.  
 February 17—Brooklyn, N. Y.  
 February 18 and 19—Philadelphia Orchestra.  
 February 21—Rockford, Ill.  
 February 24—Danville, Ky.  
 February 25 and 26—Cincinnati Orchestra.  
 February 28—Alliance, Ohio.

**SETTING MUSIC TO WORDS.\***

By Samuel Harris, of Sousa's Band.

Jack Tar, a march tune for the sailors,  
 On to Victory, for the country without failures;  
 Hands Across the Sea, for international relation;  
 National Fencibles for the protectors of the Nation.

Picador March for Spanish horsemen who only fight  
 the bull;  
 Hippodrome March, heard every day in a theatre that  
 is full.

Invincible Eagle, for the emblem that will always stand,  
 Liberty Bell, that, too, was heard throughout the land.  
 Imperial Edward, a March to the King of the British  
 Empire,  
 Pathfinder of the Panama, we can travel the world entire.

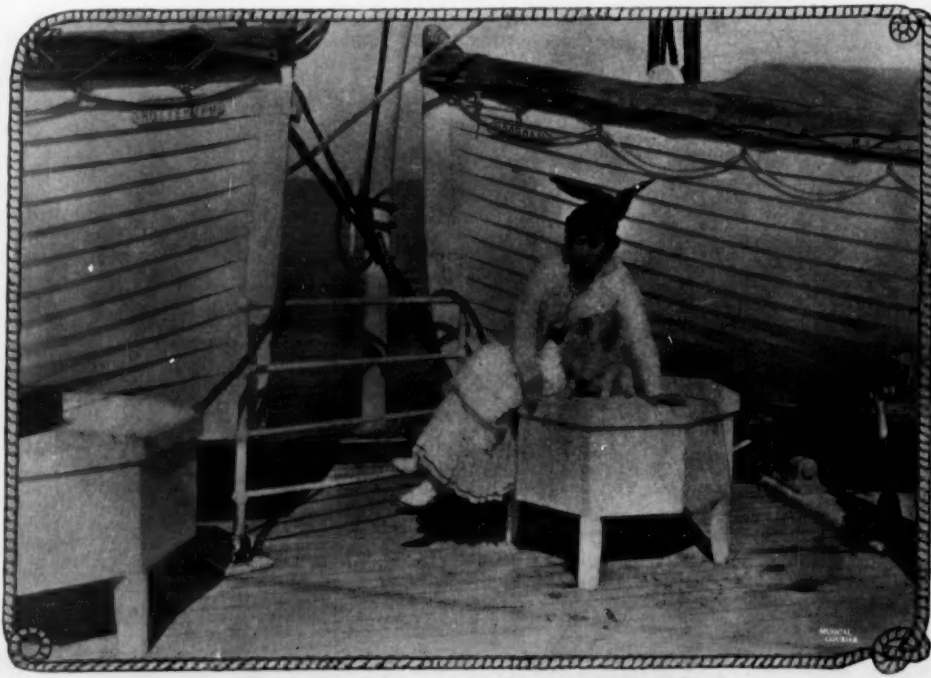
Sempre Fidelis, always faithful, a march, one of his best,  
 Occidental, a march for the natives away out West.  
 United States was in his mind when he wrote the best  
 of all, the  
 Stars and Stripes Forever—  
 A flag that never will fall.

\*These verses contain titles of a few of the well known marches composed by Sousa. It so happens that Sousa's name stands out in acrostic form, as the reader will observe.

**Marguerite Melville-Liszniewska at Sea.**

This is a photograph showing the gifted pianist and composer, Marguerite Melville-Liszniewska, at sea. She never is at sea in her music, however. The picture was made by Frieda Hempel on board the steamer Noordam, en route for America, last October.

Miss Hempel's little Spitz looks happy, perhaps because he has inherited the name of Pitti, which marks his distinction as having been born at the Palazzo Pitti in Florence, Italy.



MARGUERITE MELVILLE-LISZNIEWSKA AT SEA.

**MILDRED DILLING, HARPIST, EN TOUR.****Her Most Recent Bookings.**

Mildred Dilling, harpist, assisted by Valerie Deuscher, who will sing old French, Irish and English folksongs in costume, with harp accompaniment, is to tour the Middle West during the first two weeks in February. Their engagements include appearances with the Quadrangle Club at Chicago University, February 5; at Earlham College, Richmond, Ind., February 9; in Cincinnati at a private musicale given by Mrs. J. K. Pollock at the Cincinnati Country Club, February 15 Miss Dilling will give a harp recital for the prisoners at Sing Sing, and February 21, with Miss Deuscher, is to play a third return engagement in Stamford, Conn. February 22 will find her playing in New York City.

Among her January engagements were those of the 24th, 25th and 26th at the Junior League performances given by debutantes at the Hotel Waldorf-Astoria, New York. Miss Dilling and her pupil, Margery Clinton, in the costume of Viking priestesses, played for a Viking ceremonial dance.

Miss Clinton was a pupil of Henriette Renié, of Paris, with whom Miss Dilling took a special artist course, and of whose school Miss Dilling is the only authorized representative in America. Miss Renié has brought the standard of harp playing to the highest degree, and has won the admiration of men like Debussy, Saint-Saëns, Dubois and Pierné.

Miss Dilling has a large class this season.

**Sterner Pupils at Morris High School.**

An enthusiastic audience of 1,600 people greeted Ralfe Leech Sterner's pupils at their fourth concert in the Morris High School auditorium, New York, Sunday evening, January 23. The occasion was the fourth meeting of the Bronx Open Forum, and the Hon. Frank Moss was the speaker.

It was perhaps not only the largest but the most enthusiastic of all audiences. The soprano soloist was Alma Dwinell, who sang "Red, Red Rose," by Cottenet. The pianist was Freda Davidson, a pupil of Arthur Friedheim, whose brilliant performance of the B minor scherzo of Chopin aroused much enthusiasm. Perlee Evelyn Jenkins, a cornet pupil of Max Schlossberg, was heard in two solos. She played both of them beautifully, and the audience would

have had her play more if they had had their way. Each of the young ladies was the recipient of beautiful bouquets, and altogether it was a very spirited performance. Miss Dwinell is the pupil who won the \$5,000 prize for "the girl with the sweetest voice in America." Good accompaniments were played by Evelyn Ross. On January 27 an evening of recitations and readings was given by pupils, when monologues, impersonations, character stories, farcical sketches, dialect poems, etc., made up a very interesting program.

**Charles W. Clark Advocates American Music.**

Charles W. Clark, who is regarded in Europe and here as one of America's foremost baritones, is making a strong plea for a distinctive American music, and not only is planning to give many programs of American compositions on his recital tour of 1916-1917, but is urging his students and followers to emulate his example.

In an address before a number of pupils and music students, Mr. Clark warned against the use of translations of French, Italian and German songs as "English." He cited a program sung at his request by Josephine Mizer, who is studying with him, as an example, saying:

"I have asked Miss Mizer to sing in German, French and English, to bring out my point. Almost all singers now give programs in two or three languages, and too seldom all in English, and still less often do they give all American compositions. Our own music is being continually slighted, and it is too good, too valuable an addition to the music library of the world to be passed by. Even those who do give English programs rely largely upon translations of songs from the Italian, the German or the French, and that cannot be regarded as real English. Those songs were written to be accented upon certain words and notes that come together, and no matter how well the translation is made those accents are often mixed or separated, so that the entire musical sense, as intended by the composer, is lost.

"Let us, then, whenever we can, try to advance the interests of our own composers, who year by year are growing better and contributing more and more music that is real and true and destined to live through the centuries. Let us help them, and thereby aid in perpetuating our own music. In so doing we will be doing a great work for our

people and our country, and aiding in placing America in the fore as a musical nation, as it is coming to the fore in the other arts. America has the voices, as great as any nation has produced, and to make it a leading nation musically, it only remains to bring out the music that is its own, and is yearly growing in volume and merit."

The program given by Miss Mizer revealed a voice of beauty and strength, clear and bell like in the upper register and giving promise of a brilliant future. She sang "Bird of the Wilderness," Horsman; "But Lately in Dance," Arensky; "Snow," Lie; "Sylvain," Sinding; "ul-laby," Scott; "My Love He Comes," Clough-Leigher; "Chère Nuit," Bachelet; "Cavatina" from "Queen of Sheba," Gounod; "Der Lenz," Hildach; "Traume Durch Die Dämmerung," Strauss; "Ständchen," Strauss; "Dich Theure Halle," Wagner.

**Music at Smith College.**

Harold Bauer was the soloist at the fourth concert of the Smith College concert course, on the evening of January 12. Mr. Bauer delighted a capacity audience with an interesting program, Schumann's "Scenes From Childhood" being particularly well received. Mr. Bauer's program follows: Italian concerto, Bach; sonata in C minor, op. 111, Beethoven; "Scenes From Childhood," Schumann; "Ballade," in A flat, Chopin; air de ballet, Gluck-Saint-Saëns; rhapsody, No. 13, Liszt.

The next concert of this course will be given on February 14 by the Philharmonic Orchestra of New York. The soloist will be Mme. Hudson-Alexander, of New York.

**John T. Hand's Singers.**

The John T. Hand Opera Chorus gave a very successful performance not long ago at the Salt Lake Theatre, Salt Lake City, Utah, before an exceptionally large audience, which displayed unwonted enthusiasm. Ninety-five per cent. of the singers were from the private class of Mr. Hand and represented the vocal department of the Utah Conservatory of Music. An especially cordial reception was given Edna Anderson, and the local press spoke most favorably of her rendition of "Caro Nome," from "Rigoletto."

# DOSTAL—"America's Lyric Tenor"

## *The Artist Who Appeals to the Human Sentiment of His Auditors*

"The rare resourcefulness of his art and the PHENOMENAL QUALITIES of his ultra lyric voice have made him the VOCAL SENSATION OF THE SEASON. Not another tenor on our concert stage possesses such an EXCEPTIONAL RANGE in the high voice register."—*The World, New York.*

"No artist has ever appeared in the big Auditorium who possesses such REMARKABLE and CONTINUOUS DRAWING POWERS."—*Asbury Park Morning Press, Asbury Park, N. J.*

"That he will ultimately rank with the GREATEST TENORS OF THE DAY is not exaggerated praise, judging from his work last evening."—*Daily Eagle, Brooklyn, N. Y.*

"The voice of the singer soared and melted at the will of its MASTER through all the vaults of the great building, and VOCIFEROUS APPLAUSE and RECALLS greeted its ending."—*Toronto World, Toronto, Can.*

**Dostal and His Company of Assisting Artists Under Exclusive Management of**

**VICTOR C. WINTON**  
AEOLIAN HALL NEW YORK



AS DES GRIEUX IN "MANON LESCAUT."



AS ARTHUR IN "PURITANI."

## MAESTRO EMILIO A. ROXAS

of Milan  
COACH AND CONDUCTOR  
Studio: 306 West 71st Street, New York

## FRANKLIN RIKER

IN AMERICA SEASON 1915-16  
Personal Address and Studio, 151 West 71st St., New York.  
Phone, Columbus 2857.

## WITHERSPOON

Metropolitan Opera Available for Concert and Oratorio  
Address: Management, Wolfsohn Musical Bureau  
1 West 34th Street - New York

## IDA GARDNER

CONTRALTO

Management: WALTER ANDERSON, 171 West 57th St., New York

## ARTHUR NEVIN

PROFESSOR OF MUSIC  
University of Kansas  
Lawrence - Kansas

## REINALD WERRENATH

BARYTONE

Management, THE WOLFSON MUSICAL BUREAU  
1 West 34th Street - New York

## Distinguished Foreign Prima Donna

now in New York, will give expert advice, and special instruction in acting and Classic posing according to school of Grand Opera, Paris, and Wagner Festival, Bayreuth. Only talented pupils accepted.  
ADDRESS: Impresario Studio 112 Carnegie Hall, N. Y.

## FRANCES INGRAM

CONTRALTO

Sensation of the Chicago Opera Season  
TOUR 1916-17 NOW BOOKING  
Exclusive Management:  
JAMES E. DEVOR, 933 DIME BANK BLDG., DETROIT  
(Eastern Territory in Association with Catherine A. Bamman)

## THOMAS J. KELLY

Conductor Mendelssohn Choir  
VOCAL COACH

Lecture Recitals with Mrs. Kelly  
Will move from 209 South 35th Avenue, Omaha, Neb., to Chicago, Ill., March 1, 1916

## CLARA Clemens-Gabrilowitsch

CONTRALTO  
American Tour 1915-1916

SONG RECITALS AND ORATORIO  
Management: LOUDON CHARLTON Carnegie Hall, New York  
Mason & Hamlin Piano Used



## YVONNE DE TRÉVILLE

COLORATURA SOPRANO, Grand Opera Prima Donna

Now in America Season 1915-1916 Booking

Available for Concerts, Musicales  
Recitals and Festivals

European Address: 68 rue de l'Aurore, Bruxelles, Belgium  
American Address: 62 De Hart Place, Elizabeth N. J.  
Cable Address: Detreville-Bruxelles

In The Health Magazine, Toronto, Canada, December, 1915, Katherine Hale expressed her no uncertain admiration for Cecil Fanning's vocal achievements. Excerpts appear herewith in reprint:

Cecil Fanning came from Columbus, Ohio, with his accompanist, H. B. Turpin, and sang himself gloriously into the hearts of Canadians and Americans alike.

There is, to the mind of the writer, something very bright and wonderful in the atmosphere which surrounds this singer. It was as though one heard a brilliant messenger sent by poet and musician to interpret the dual mission of words blended with the colors of music.

Mr. Fanning's interpretation of songs and arias covers an enormous repertoire, which ranges from ancient and modern opera, through the gamut of ballads, to the folksongs of many countries, and his art is so sincere and so exquisite vocally as to leave the most hardened critic disarmed of criticism and thankful indeed that youth and poetry are still abroad in the land.

It is Mme. Melba who has said that the art of diction is lost with most singers.

Perfect diction is the first impression that you get as Mr. Fanning begins to sing some bit of old opera—an air from Orfeo (1637) was his opening number in Toronto—but soon the beautiful voice itself carries you away, and when a little later on he sings the prologue from "I Pagliacci," putting the joys and sorrows of that mimic world before you so passionately, so tenderly, with such a wealth of human feeling, you awake to the greatest fact of all—that this young man in immaculate evening dress, his little book of words clasped in his white gloved hands, is really, miraculously though it may seem, that most unusual of visitants on a concert stage—a poet.

In such a grim ballad as Loewe's "Edward," essayed by every baritone who can produce a rumbling tone and make "frightened faces" (as an infant prodigy, herself rather alarmed at the proceedings, neatly terms it), the very essence of Cecil Fanning's art is felt. As that awful engagement of question and answer between Edward, who had murdered his father, and his old fear crazed mother proceeds, the singer gives you its horror, its hesitations, its sickening affirmations, not in "frightened faces" or in gestures, or even altogether in the wonderfully modulated voice, so flexible an instrument that it portrays the heat of youth and the trembling

## FANNING LIKED IN THE DOMINION OF CANADA.

horror, by that same sense of conviction with which Sarah Bernhardt compels you to die with her.

No one who has actually lived at all can see, hear or feel supreme art without this instant responsive sense of conviction. It is the artist's eternal sesame to the hearts of his hearers. And so Cecil Fanning can torture your very soul with his "Edward," only to release you again to stars and quietness, with some lovely nocturne or Chinese river song, or a "Spring Tide" by Grieg, and he brings you close to dancing, budding, heady life in "Le Cycle du Vin," an old French folksong in which he imitates, with voice and gesture, the happy life of the vineyard, the blooming and ripening of the grapes, the gathering, the treading of the winepress and the laughter and drinking of the wine.

In these folksongs his art is clearest and most triumphant. People have sometimes likened Mr. Fanning to Dr. Wüllner, the great German Lieder singer and exponent of folksong. They are doubtless of the same school of thought, but already the younger out-steps the older man. He is more flexible, versatile, human and, to use a rather uncanny word, mediumistic. One might substitute poetic, if it were not the hardest driven and most misunderstood adjective in the language.

Mr. Fanning owes much, and gladly acknowledges the debt, to his teacher and accompanist, H. B. Turpin, who, as he himself tells me, "saw early in the game that Cecil was a wonder" and has nourished and at the same time wisely let alone that strange "difference" that sometimes means genius, taking care that the voice production became as perfect as possible and letting his pupil develop his own ideas and interpretations. A beautiful friendship has grown up between this master and pupil, who have together toured America and Europe, and to the older man there must be a world of satisfaction in thus experiencing the harvest of beauty that he has sown. It is only fair to add that the most considerable triumphs of his pupil have occurred in Europe.

A fact which is little known to the public is that Mr. Fanning has himself written some charming tone poems, among them the "Pipes of Pan" (music by Lulu Jones Downing), "La Princesse Lointaine" and "A Sicilian Spring," which is still in manuscript, but will shortly be published.

## LOUIS CORNELL PRAISED BY WESTERN PAPERS.

Chicago and Fond du Lac Like Cornell.

Louis Cornell, pianist, has received the following flattering notices from Chicago and Fond du Lac (Wis.) papers. He appeared in Chicago on Wednesday, January 12, and in Fond du Lac on Friday, January 14:

Mr. Cornell's technic is abundant. He plays cleanly, cutting phrases distinctly and works up in powerful climaxes.—Chicago Daily News, January 13, 1916.

The facts that Mr. Cornell established beyond question were able technic, virile tone and virile style.—Chicago Daily Tribune, January 13, 1916.

Seldom has a pianist of greater ability been heard in this city. His firm, yet velvety touch; his full, round tones, clear as crystal; his perfect and distinctive phraseology, and his artistic and many times original interpretation of the music masters were a revelation to his hearers, and drew forth tumultuous applause. Mr. Cornell's playing displays much delicacy and poesy of feeling. He obviously sinks himself into the interpretation of the music. Real genius was manifested in the playing of the old music, particularly the Chopin nocturne and impromptu.—Daily Commonwealth, Fond du Lac, Wis., January 15, 1916.

His playing is emotional, sincerely so is his expression. His natural qualities, his ringing tones of fine quality, his appreciation of contrasting shades of color, his ability to differentiate in the matter of tints, and his musical phrasing were all well displayed. While his playing has the subtle qualities of delicacy of feeling and poetic interpretation, he also possesses an admirable strength which gives to his work a wide sweep of masculine virility.—The Reporter, Fond du Lac, Wis., January 15, 1916.

## Mozart Society to Present Unusual Program.

For its next musicale, to be given Saturday afternoon, February 5, at 2 o'clock, the New York Mozart Society, Mrs. Noble McConnell, president, will present an unusual program at the Hotel Astor. This will consist of the Stanley Quartet in "A Persian Garden"; overture to Von Flotow's "Martha" by an orchestra conducted by Joseph Pasternack; the entire second act of "Martha" in costume (in English): Estelle Wentworth (Lady Harriet), Elizabeth Campbell (Nancy), Albert Parr (Lionel), Gilbert Wilson (Plunket), Hugo Lenzer (Sir Tristan). Intermezzi from "The Jewels of the Madonna"; the entire garden scene from Gounod's "Faust" (in French): Estelle Wentworth (Marguerite), Elizabeth Campbell (Siebel), Mary Louise Biggers (Martha), Alfred Kaufman (Mephistopheles), Salvatore Sciarretti (Faust). The entire opera program will be given under Milton Aborn's direction.

Preceding the presentation, short reminders of the story of each opera will be given by Herman Hoexter. William Axt will be at the piano.

## Schnitzer-Macmillan Joint Recital.

On Monday evening, February 7, a musical event of unusual interest will take place at Carnegie Hall, New York, when Germaine Schnitzer, pianist, and Francis Macmillan, violinist, will give a joint recital. The number on

their program that will arouse particular interest is a new sonata for violin and piano, by Cyril Scott, the English modernist, which will have its first presentation in this city.

## LYSKA-DE STEFANO RECITAL.

Soprano and Harpist Collaborate.

An unusually interesting recital was given by Denise Lyska, chanteuse dramatique, and Salvatore de Stefano, harpist, on Tuesday afternoon, January 25, at the Theatre Française, New York.

Mme. Lyska sang French, German and English songs. Her last group, with harp accompaniment by Signor de Stefano, won great favor from the large and fashionable audience present.

Signor de Stefano played two solos, ballade, by Hasselmans, and "Perpetuum Mobile," by Zabel, in his accustomed finished manner. He was enthusiastically applauded and responded to an insistent encore.

Ward Lewis assisted as accompanist.

The recital was under the management of Martha Maynard.

## Lawrason Studio Musicale.

Arthur Lawrason gave a musicale and tea at his beautiful studio, 328 West Fifty-seventh street, New York, on Thursday afternoon, January 20, in honor of Mrs. William Pryor, of Chattanooga, Tenn., who is studying with him this season.

Mrs. Pryor is one of the best known singers in the South, and has been studying with Mr. Lawrason since her first lesson, with the exception of a short period when she visited Mme. Galski in Berlin and coached in German Lieder, etc.

The vocal soloists were Mrs. Pryor, Edna Kellogg, a niece of Anna Fitzu, who is also studying at the Lawrason studio, and Mrs. Charles Flynn.

William Reddick and Robert Bram contributed piano solos.

Among the many prominent artists present may be mentioned Anna Fitzu, Grace Fjorde, Sallie Fischer, Clarence Bird and Ethel Du Fre Huston.

## Ethel Newcomb's Program.

Ethel Newcomb will play the following program at her piano recital in Aeolian Hall, New York, this Thursday afternoon, February 3:

|                                       |                   |
|---------------------------------------|-------------------|
| Impromptu, C minor.....               | Schubert          |
| Impromptu, G major.....               | Schubert          |
| Sonata, op. 90, No. 27.....           | Beethoven         |
| Romanza, F major, op. 118, No. 3..... | Brahms            |
| Rhapsody, E flat major, op. 118.....  | Brahms            |
| Sonata, B flat minor, op. 35.....     | Chopin            |
| Intermezzo, G flat, op. 3, No. 3..... | Paula Szalit      |
| Preludium, E minor, op. 3, No. 1..... | Paula Szalit      |
| Capriccio.....                        | Paula Szalit      |
| Impromptu, A flat major.....          | Poldini           |
| Reverie, A flat minor.....            | Arthur Schnabel   |
| Etude, A flat major.....              | Paul von Schlozer |
| Etude, C major.....                   | Rubinstein        |

## GENEVA A REFUGE FOR MUSICAL ARTISTS.

Unusual Musical Season in the Famous Swiss Resort—Prominent Artists Playing in Cafe Orchestra—Benefit Concerts Galore—Excellent Opera Productions—Dalcroze School of Rhythmic Gymnastics Established in Geneva.

Geneva, Switzerland, January 3, 1916.

Even before the war Geneva and its environs had long been a resort for numerous foreign artists. Charles Dalmores has a magnificent country place at Coppet. Ignace J. Paderewski, Mme. Sembrich, Ernest Schelling, Rudolph



CONSERVATORY OF MUSIC, GENEVA.

Ganz and Felix Weingartner all have houses along the lake; and there is an endless number of French artists continually passing through Geneva proper. Since the outbreak of hostilities the Calvinistic city has become a veritable refuge for the artistic legions. The cafes are reaping a benefit in consequence. The Café du Nord, for instance, has a small orchestra numbering among its members two prominent violinists and a cellist of renown, with a former chef d'orchestre at the piano. These musicians are mostly Belgians and many of them have graduated from the Belgian conservatories with first prizes. The Café de la Couronne and Café Lyrique, as well as Old India, all have excellent music, which in no way interferes with the regular season.

Benefit concerts follow each other with bewildering rapidity and the artists give 50 per cent. of the net profit proceeding from their individual recitals to charity, a proposition which seems excessive. No other profession gives 50 per cent. of its profits; nor does this include the endless concerts at which they render their services gratis.

The opera season opened with good performances of "Thais," "Tosca," "Carmen," "Rigoletto" and other works. M. Crabbé, the Belgian baritone in representation, and Flore Revalles, whose extraordinary beauty is enhanced by costumes of Byzantine splendor, designed by Bakst, the Russian artist, have given extraordinarily fine performances in some of the above named operas. Monsieur Bruni, the sympathetic director of the theatre, has been able to elevate the standard of works given, not only musically and artistically, but also scenically, something no former director of the theatre has been able to accomplish with the extremely small subsidy paid by the municipality. Mr. Bruni is an excellent conductor himself, and when he wields the baton the performance is sure to be an artistic one. Really the mise-en-scène of certain operas is not surpassed in any theatre. There is an excellent company this year and we are having an enjoyable season, with a delightful light soprano in Lily Dupré and a fine tenor in Mr. Rivaldi.

### MANY CONCERTS GIVEN.

Of concerts we have plenty. Among the most enjoyable are the symphonic concerts given fortnightly at the theatre and preceded by a public rehearsal the same afternoon under the baton of M. Ansermet. Artists who have appeared are Vianna da Motta, the Portuguese pianist;

Crabbé, the Belgian baritone, and Mlle. Bourgeois, of the Opera Comique. The audiences at these concerts are also interesting. Among those present were Gustave Doret, Igor Stravinsky (whose "Oiseau de Feu" was on the program, and much applauded by an enthusiastic public), Jacques Dalcroze, Charles Albert Cingria, Alexander Cingria (the artist and author), Mme. Panthès, Mme. da Motta, and a host of others too numerous to mention.

An enjoyable concert was given by Marie Panthès, the Russian pianist, and Alexander Barjansky, the Polish cellist; these artists presented an interesting program. The Schumann "Carnaval," played by Mme. Panthès was a revelation of poetic imagination, and the "Ariosti" sonata, played by Barjansky, proved to be a veritable artistic treat.

### THE KARMIN'S HOSPITALITY.

One of the interesting families of Geneva is that of Fritz Karmin. He and his hospitable wife receive on Sundays and their home is the center of all that is literary, artistic and musical. Many of the foreign as well as local artists rehearse their concert programs in the Karmin salons. Last Sunday I had the pleasure of supping with them; there are usually from twenty to thirty guests at their Sunday evening suppers. At a recent one Maggy Breittmayer, a talented young Genevese violinist, and Adolphe Veuve, pianist from Neuchâtel, played the program of a concert they gave later with great success.

### OTHER ARTISTS HEARD.

Other artists to appear this season were Mme. Cheridjian-Charrey, pianist, and Benito Brandia, Spanish cellist, who gave a most interesting recital of modern Swiss music. There was a sonata by Alfred Schlagler which, in spite of its modernism, retains the classic form and is a composition of great charm, and a sonata by William Bastard, Geneva's sympathetic composer. The final movement of this work supplies great dramatic possibilities,

York, under the direction of Harry H. Barnhart, organizer of a similar chorus at Rochester, N. Y. Some five hundred persons appeared for this first rehearsal and it is expected that at future rehearsals the chorus will be swelled to over a thousand members. Rehearsals from now on will be held at the Stuyvesant High School every Sunday afternoon at 3:30 o'clock. It is a distinctly popular movement open to everybody, without exception, who would like to join, as the circular announcing the rehearsal says: "You are invited to come and sing whether or not you have ever sung before. Everyone can sing. You do not need to read music."

### PAUL REIMERS' "FIRST INSTRUCTIVE LECTURE RECITAL."

A Musical Event of Particular Enjoyment.

Paul Reimers' good sized audience at the Princess Theatre, New York, Tuesday afternoon, January 25, bore evidence that the tenor is a welcome recital giver in metropolitan circles.

"First Instructive Lecture Recital" the afternoon's program was styled. That is because Mr. Reimers chose to depart from the beaten path and to augment his singing by introductory remarks.

In the beginning, Mr. Reimers read a paper which outlined his plan for the series of recitals and touched upon the art of singing, and song in general. This treated these subjects interestingly and with delicious humor.

Each number of his program, too, Mr. Reimers prefaced with lucid side lights as to its content and purpose. Mr. Reimers' singing has won encomiums before from the *MUSICAL COURIER* because of his careful attention to the detail, which includes all the technic of voice; the marked intelligence with which he directs his singing and his pleasing vocal timbre.

Kurt Schindler was at the piano.

Below the program is given in its entirety: "Amarilli," G. Caccini; "Aminte" (eighteenth century), arranged by Weckerlin; "Lasciate mi morire," Monteverde; "Danza, danza," Durante; "Biterolf," "Der Tambour," "In der Frühe," "Nimmersatte Liebe," "Elfenlied," Hugo Wolf; "Les berceaux," Faure; "Chevaux de bois," Debussy; "Aimons nous," "Guitares et Mandolines," Saint-Saens;



OPERA HOUSE (LE GRAND THEATRE), GENEVA.

which were not neglected by Mme. Cheridjian and M. Brandia, both artists of superior merit.

### THE DALCROZE SCHOOL.

Jacques Dalcroze, who, for some years past, has been in Germany, returned to Geneva at the outbreak of the war and has established here his celebrated School of Rhythmic Gymnastics and Classes for Plastic Posing.

During the summer of 1915 Isadora Duncan's classes were in Lausanne, not far away.

N. C. BROWNELL.

### Community Chorus Organized in New York.

On Sunday afternoon, January 23, the first rehearsal of the great Community Chorus, which is just being organized, was held at the Washington Irving High School, New

"Come Again, Sweet Love," Dowland; "Passing By," Edward Purcell; "Nymphs and Shepherds," "When I Am Laid in Earth," Henry Purcell; "It Was a Lover and His Lass," Morley.

### Harris Pupils Heard in Recital at Charlotte, N. C.

Charlotte, N. C., January 21, 1916.

A group of the voice pupils of John George Harris appeared in recital at his studio on North Tryon street on Thursday evening, January 20. Those who sang were: Rosa Butt, soprano; Veatress Weir, soprano; Mary Essie Morton, soprano; Eloise Dooley, soprano; Daniel Mason, tenor, and Robert F. Wakefield, tenor. Selections were given from the compositions of Chadwick, Hawley, Ward-Stephens, Bischoff, Schubert, Di Capua and others. Mr. Harris accompanied.

MAUD ALLAN -:- 1916-1917

## FLORENCE MACBETH ACHIEVES REMARKABLE SUCCESS AS GILDA IN "RIGOLETTO."

Young Coloratura Soprano Scores with Chicago Opera.

At her recent appearance as Gilda in "Rigoletto," Florence Macbeth, coloratura soprano, scored anew. These press excerpts tell of Miss Macbeth's triumph:

The best work was done by Florence Macbeth, who portrayed the role of Gilda. She pleased through the charm of her voice and the astounding ease with which she accomplished the different coloratura of the role. The presentation of the "Caro Nome" aria was crowned with the greatest success and brought her such a storm of applause that a repetition was necessary.—Illinois Staats-Zeitung, Sunday, January 2, 1916.

Florence Macbeth sang Gilda and won a repetition of the "Caro Nome" aria on the merits of her coloratura facility.—The Chicago Sunday Tribune, January 2, 1916.

The Gilda of the performance was Miss Macbeth. This artist has been heard and seen in the role in a former season of the company. Miss Macbeth is a singer whose gifts are well worth while. Coloratura art is her specialty, and in the warbling of the brilliancies which were so beloved of opera goers a century ago she is remarkably skillful. Thus her "Caro Nome" was sung with excellent ability and with voice of crystal clarity. Miss Macbeth made the sensation of the evening with this vocalism, and so fervent was the enthusiasm which followed it that the aria had to be repeated.—Chicago Sunday Herald, January 2, 1916.

Macbeth sings coloratura roles like any canary, and is the pet of the public.—Chicago Examiner, Sunday, January 2, 1916.

In the evening we had "Rigoletto."

Miss Macbeth sang Gilda excellently, being obliged to repeat her aria.—Chicago Evening Post, Monday, January 3, 1916.

Miss Macbeth's delicate voice in the colored passages of Gilda providing the chief delight of the entertainment.

Miss Macbeth's appealing personality fits the role of Gilda as if the two had been created for each other. She sang "Caro Nome" delightfully and repeated the aria at the earnest solicitation of the audience.—The Daily News, Monday, January 3, 1916.

Consequently the silvery purling of a most delightful artist, Florence Macbeth, as Gilda, came to its proper hearing principally when she sang alone. Her "Caro Nome" was as beautiful a performance as the song has had in several seasons. It was encored, and properly.—The Chicago Journal, January 3, 1916.

## Luisa Villani Praised as "A Magnificent Singer and an Actress of the Highest Order."

Very fortunate indeed was the Boston Grand Opera Company when it secured as one of its members Luisa Villani. Mme. Villani has a remarkably beautiful soprano voice, and, in addition, is exceptionally gifted as an actress. Special interest has surrounded her every portrayal of the role of Fiora in Montemezzi's "L'Amore dei tre Re," which she created at its world premiere in Milan. Concerning her performance of this character in Washington, D. C., lately, the Herald of that city, stated: "Singing the role of Fiora last evening, Luisa Villani found in the Montemezzi opera splendid opportunity to prove the full beauty and power of her highly dramatic soprano, admirably meeting the requirements of the exacting part both vocally and dramatically."

Another recent appearance in this role was in Baltimore, regarding which the American spoke as follows: "With a

cast of such distinction the success of the performance practically was assured. Luisa Villani, who created the role of Fiora, is a magnificent singer and an actress of the highest order. Her work in the big dramatic scenes was extraordinarily powerful. Her voice is one of wide range and flexibility, her phrasing is perfect, and while giving the role of the unhappy wife a broad reading, she nevertheless infused into it profound emotion. There was nothing of the sordid in her conception to mar its poetic atmosphere. The lack of effort in her singing was a constant delight."

## Julia Claussen "Chauffeur." "

Julia Claussen, the well known contralto of the Chicago Opera Association, is a lover of outdoor sports, and is



JULIA CLAUSSEN,  
"Out for a spin" in her machine.

shown in the accompanying snapshot out for a spin in her machine.

## NATIONAL OPERA CLUB HOLDS CONVERSAZIONE AT WALDORF-ASTORIA.

Musical Program Practically Devoted to French Composers.

Friday evening, January 28, the National Opera Club of America, Inc., Mme. von Klenner founder and president, held its regular monthly conversazione, followed by a musicale and dance, in the Astor Gallery, Waldorf-Astoria Hotel, New York.

French composers were represented for the most part on the program. Those furnishing the musical numbers were Grace Hoffman, soprano; Franklyn Riker, tenor; Henry Rowley, baritone, and Ethel Tozier Hardey, pianist.

All were splendidly received by the large audience present.

## Miltonella Beardsley Recital.

Miltonella Beardsley, pianist, assisted by Sam Franko, violinist, gave a matinee recital in the Green Room, Hotel McAlpin, under the auspices of the National Society of Ohio Women (Mrs. Roscoe J. Raney, president), on January 24. Mrs. Beardsley played the andante and polonaise, op. 22, by Chopin; intermezzo, by Josef Hofmann; "Czardas," by Rafael Joseffy; "Gondoliera," by Hugo Kaun; "Humoresque," by Tschaiowsky, and the Gounod-Liszt "Faust Waltz." In all of these she displayed beautiful singing tone, correct technical control, and impeccable musicianship. Behind it all there is expressive interpretation, "live wire music," as it were. She had to play encores. Mr. Franko's collaboration served to lend variety to the program, and this fine artist was much applauded, following his delightful playing. Constance Beardsley Eldredge, daughter of Mrs. Beardsley, will give a joint recital with John Barnes Wells, tenor, at the Hotel McAlpin on February 28.

## Ruth St. Denis for Havana.

Ruth St. Denis and her admirable dancing company have been booked by Foster & Foster, of New York, for a Havana season of two weeks. The engagement is from February 24 to March 11 at the Campo Amor Theatre. There is tremendous interest in the Cuban city over the coming of Miss St. Denis, whose reputation will assure her a favorable reception, and her work will do the rest toward achieving for her that triumph which she never fails to win at all her performances.

## LOUIS PERSINGER'S SUCCESS WITH THE SAN FRANCISCO SYMPHONY ORCHESTRA.

Louis Persinger played the Beethoven concerto at the third pair of concerts of the San Francisco Symphony Orchestra, January 14 and 15, Alfred Hertz conducting, and achieved a truly extraordinary artistic and popular success.

The following notices from the San Francisco press speak for themselves:

"Yesterday, when he stood before us in the Beethoven concerto, he played superbly. There was method, manner and manliness in his presentation of one of the divinest things that was ever thought by mere man. With such men as Louis Persinger standing for American music we need not worry about our future. He could play the Beethoven concerto after Ysaye or Elman or Kreisler and any member of that immortal trio would return to listen.—San Francisco Chronicle, January 16, 1916.

That Mr. Persinger would be technically master of his craft everyone was prepared to learn, but that is a thing which may be said of many a violinist who could not for the life of him play Beethoven as we heard him played yesterday. He gives of himself generously, and his tone—that infallible index of the quality of the musical ego—is of a noble sensibility. Especially in the passages of lyric ecstasy did he please me. And, best of all perhaps in a player of the works of the great Viennese masters, he is never guilty of emotional excess, but observes the moderation, even in moments of passion, which Hamlet recommended in his advice to the actors.—San Francisco Examiner, January 16, 1916.

Persinger clearly does not think of the violin as an instrument to pummel with, but rather as a delicate confidante for lyric secrets. He played the Beethoven concerto quite introspectively, thereby missing the assurance, or the blatancy, of the conqueror. He gained his triumph, but in a different sort than the usual. This subjective method was most suited to the worshipful second movement, the larghetto, which could hardly have been more beautifully played. Persinger is a most unusual artist.—San Francisco Bulletin, January 16, 1916.

The Beethoven concerto was played by Louis Persinger, the distinguished violinist, in his own masterly style, which combines genuine musical qualities, intelligence in phrasing and great brilliancy, with poetic interpretation.—San Francisco Call, January 16, 1916.

Hamburg has been experimenting with "Carmen." In a revival newly made at the Stadttheater, Carmen, her friends and companions appear not as Spaniards, but as gypsies; José and Micaela are made real Basques, and only Escamillo and the smaller characters appear as Spaniards.

## Some Advance Bookings

MADE BY

## ANNIE FRIEDBERG

1425 Broadway, N. Y.

### CARL FRIEDBERG:

February 7—New York Recital.  
February 13—Erie, Pa.  
February 16—Dunkirk, Pa.  
February 17—Meadville, Pa.  
February 18—Warren, Pa.  
February 20—Philadelphia, Pa.  
February 27—Paterson, N. J.  
March 11—New York.  
March 15—Week of March 15, Macon, Ga.  
Knoxville, Tenn.  
New Orleans, La.  
St. Louis, Mo.  
State of Kentucky and Texas.

### ELEANORE COCHRAN:

February 3—Buffalo, N. Y.  
February 14—Week of 14th,  
Erie, Pa.  
Dunkirk, Pa.  
Meadville, Pa.  
Warren, Pa.  
March—New York and Pennsylvania states.

### WASSILY BESEKIRSKY:

February 9—Poughkeepsie, N. Y.  
February 20—North East, Pa.  
February 24—Portland, Me.  
February 27—Paterson, N. J.  
March 10—Philadelphia, Pa.

### ADELE KRUEGER:

February 10—Hoboken, N. J.  
February 29—Newark, N. J.

### MARIE STILWELL:

February 5—Newark, N. J.  
February 13—Brooklyn, N. Y.  
February 27—Brooklyn, N. Y.  
February 29—New York.

### NANA GENOVESE:

February 1—Paterson, N. J.

## LOUIS PERSINGER

Violinist



Achieves extraordinary success as soloist (Beethoven concerto) with San Francisco Symphony Orchestra.

(See Press Notices on this page)

For Available Spring Dates, address Frank W. Healy, 209 Post Street San Francisco, Cal.

# LEO ORNSTEIN'S MARVELOUS SUCCESS AT HIS NEW YORK RECITALS

## Dec. 5, 1915 and Jan. 22, 1916

### Modern and Classical Programs

Leo Ornstein, pianist, gave his second recital yesterday afternoon in Aeolian Hall. At his more recent recitals Mr. Ornstein has devoted his programs almost exclusively to composers of the ultra modern character. Yesterday he played two Bach-Busoni chorals, numbers by Schumann, and one by Liszt, several pieces by Chopin and one of Rubinstein.

Mr. Ornstein opened his list with a sonatina of his own, composed in 1909, as the program stated. The piece was of some interest and proved to be rather simple in form and melodious.

Mr. Ornstein played also yesterday numbers by Debussy, Cyril Scott, Ravel and some pieces of his own which he had played here last season. There was also in the list Korngold's interesting piece, "The Brave Little Tailor." In this and in other compositions, including Liszt's thirteenth rhapsody, the recital given again demonstrated the pianist's claim to being a brilliant technician in many respects and a tone colorist of first order.

—New York Sun, Jan. 23, 1916.

The Russian pianist played extremely well and received merited applause. In such music as Ravel's "Ondine," Debussy's "Cloches," a Traverser les Feuilles, a Schumann's Arabesque and Nocturne he displayed a beautiful quality of tone. He also played a sonatina of his own composing which was interesting. It has melody, form and sanity in its writing, and the final movement is of impressive charm.

—New York Herald, Jan. 23, 1916.

Mr. Ornstein is a very clever young man and a good pianist.

—New York Tribune, Jan. 23, 1916.

PIANIST PLEASES AEOLIAN HALL AUDIENCE WITH HIS NOVELTIES.

Leo Ornstein's following is growing, judging by the audience that gathered in Aeolian Hall yesterday afternoon to hear this interpreter of ultra modern composers for the piano. Starting his recitals last season in the Bandbox Theatre, Mr. Ornstein has this year worked up through the Cort Theatre to Aeolian Hall, where there was yesterday much enthusiasm displayed over his work.

The young pianist had on his program what, in his case, may be termed novelties—numbers by Schumann, Liszt and a Chopin group—and he gave good proof that his interpretative ability is not restricted to such pieces as "Funeral March of the Dwarfs," "March Grotesque" and "Dance of the Elephants." However, this type of composition evidently was what his listeners wanted and Mr. Ornstein satisfied all fancies.

—New York World, Jan. 23, 1916.

Mr. Ornstein is an excellent pianist. He has a splendid technique and reveals in luscious tone colors.

—New York Post, Dec. 6, 1915.

Leo Ornstein gave his second piano recital in Aeolian Hall yesterday afternoon. This statement sounds commonplace, but the event was important. When Mr. Ornstein was first heard in New York, four or five years ago, it was as a prodigy, with considerable promise. He was not content with the prophecies. He aimed to be a sensation, an unusual musician. His aim was realized last year when he appeared as the apostle of the most revolutionary methods. Not only did he devote himself to the "futurist" music of others, but he "out-futured" the most daring of these in his own compositions. Music lovers and musicians were astounded at the Ornstein programs. They were the real concert sensation of the season. Even his attainments in technique and tone production were neglected in the discussion of his taste and choice of pieces. There was a change in yesterday's concert, and the change was extensive. The program was really a compromise. The audience was large and for the most part respectful, attentive and appreciative while a few evidently went to laugh, many were there to listen. Mr. Ornstein modified the effects of the discordant modern pieces, by separating the groups with the suave melody of a Bach Chorale; the romantic tenderness of a Schumann, the rhapsodic charm of Liszt, the poetry and grace of Chopin and the rare beauty of Rubinstein. The concert began with Mr. Ornstein's sonatina written six years ago, and before he had developed fully his remarkable attitude.

This was followed by Scott's "Dance of the Elephants" and the pianist's "March Grotesque," "Funeral March of the Dwarfs" and "Three Moods"—all of which enabled him to revel in so-called "effects," making almost inconceivable demands of the piano.

It must be admitted that even in some portions of these extraordinary pieces his tone production is both lovely and of exceptional variety, that irrespective of the character of the selection under consideration, his technique is that of a master, and when occasion demands he drops his eccentricity and plays with touching tenderness, romantic feeling and poetic insight.

—N. Y. American, Jan. 23, 1916.

We must again speak of Ornstein as a pianist in the highest terms. His technique and his musical judgment shown in his interpretation give him a place to-day among the very first masters of the instrument, and they reveal to us a personality from which we may expect great things when he further develops his artistic talent.

—New Yorker Deutsche Journal, Dec. 6, 1915.

UNIQUE IN ENDEAVOR TO SET BEFORE WORKADAY WORLD IMPRESSIONISTIC MUSIC.

WIZARDRY OF KEYBOARD.

Leo Ornstein, pianist, gave a recital of "modern" music at the Cort Theatre yesterday afternoon. This recital, unique in its endeavor to set before hearers of the workaday world the tonal fantasies of the new impressionistic dreamers, was absorbingly interesting to any one not yet weary of long tailed birds of paradise that float through heaven and cannot light and not hostile to all uncertain explorations in the mysterious domain of overtones.

Cyril Scott's sonata was worth a hearing. It has certain values, though perhaps not large ones. It has a well defined scheme, and the fugue which concludes it is something original and commanding attention. However, the crux of the afternoon lay in the compositions of the pianist himself. We are frank to confess that we do not believe a note of them. Possibly Mr. Ornstein does, and at any rate, we hope so. The Thames disturbed the young man greatly. Whether it was the London County Council boats, the swinging of barges, the tramp steamers lying on their sides in the mud, or merely the smells, it matters not. Some bells rang in the Strand and their clear tones dropped down into the indescribable mazes of Ornstein's Thames like stars into a fog. And as for the wild men, they were mad men, and the maddest of them all was the composer.

It is a pity to speak about the skill of Ornstein as a pianist, for the reason that he is likely to be an agent for the spread of evil doctrines in musical art. But the truth must be told. The young man is in his chosen field—or shall we call it marsh?—an extraordinary virtuoso. He has a color sense which is amazingly delicate and his mastery of tonal character through touch and pedaling is not surpassed by that of any other pianist known to this public. That he enters ecstatically into the performance of the remarkable matters which he affects is not to be denied. You may like the stuff or not, but the young man's playing of it is a prodigious piece of keyboard wizardry.

As for this species of music, it is much like other music only in that most of it is poor and only some is good. It varies in importance, but it never leaves an architectural image in the memory. It is as fluid, as evasive and as shifting as a fog out of the southeast on an August morning off the Jersey coast. It seeks chiefly after tonal effects and not for the fine perspectives of melodic lines. Its melodic ideas are fragmentary and filamentous. They seldom clothe themselves in sharply cut rhythms, for musical figure, as it was cultivated by the classic fathers, is inimical to this type of composition. Yet it has its rhythms, and often they are captivating. It also has its melodies, and, elusive as they are, they are recognizable. In fact, the melodic curves floating and wavering like smoke rings and the rhythmic patterns, transparent as ripples on water, are much more tangible than the word melodies and rhythms of the so-called "vers libre."

The compositions heard yesterday exhibited most especially one trait belonging chiefly to this futurist school. They all showed a remarkable insight into the possibilities of utilizing the overtones of the piano. The astonishing blendings of tonalities, which in some instances made ravishing effects, would have been impracticable on any other instrument. If nothing else comes of this tenuous kind of writing, the expressive means of the instrument may perhaps be enriched by these new methods of tone coloring.

—New York Sun, Dec. 6, 1915.

The "futurist" composers for the pianoforte are fortunate in having so accomplished a pianist to interpret them as Mr. Leo Ornstein. He gave a "recital of modern music" yesterday afternoon in the Cort Theatre, and what he did was in many ways remarkable. He is known in New York as a young pianist whose talent originated and was trained here. He has attracted attention in Europe as an exponent of the most "advanced" music, and last season he gave a series of recitals in New York devoted to that kind of art.

Mr. Ornstein's term "modern music" covers a great variety of other with no evident connection. Ravel, Cyril Scott, Albeniz, Korngold, are all modern, but they must retire a little into the back rows when the music of Vannin and Mr. Ornstein himself is played. Their music is comprehensible, explicable, interesting, and it may be said frequently with traits of real musical significance and beauty. It is impossible to see such traits in the music of Vannin, two of whose pieces, "The Night" and "The Waltzers," began the program, and still less in Mr. Ornstein's own "Improvisata," "Impression of the Thames" and "Wild Men's Dance."

Cyril Scott, an Englishman, a little of whose music has been heard here, is the composer of a sonata in three movements, enchainment, that has interest, though it is long and its form not easy to grasp, wherefore it seems rambling. But there is much beautiful and subtle harmonic color, sometimes monotonous, in it, and the fugue, which forms the last movement, fantastic from the conventional standpoint, is effective. Ravel's sonatina is another work of more than passing interest, and Isaac Albeniz's "Almeria," one of the sections of his "Iberia" suite, is a skillful piece of Spanish impressionism by a Spaniard. Some, if not all, of young Eric Korngold's suite "Fairy Pictures," in seven numbers, has been played here. There is dainty, graceful, original writing in it; astonishing when the age of the boy who wrote it is considered. He had more in view than to write picturesque, and the pieces have real charm.

As for Mr. Vannin and Mr. Ornstein, as composers, they are difficult; or else they are very easy. Vannin has less fully emancipated himself from the slavery of tradition, for in the welter of all the horrid discords of "The Night" a first and a second theme can be detected; and in "The Waltzers," at first a reckless perversion of a waltz rhythm and then of a familiar Spanish melody. Mr. Ornstein's pieces seem to be, not as sounding brass and tinkling cymbals, for there might be something musical in them, but sound and fury signifying nothing. The three are distinctly differentiated, it is true, but they seem to be simply different ways of making noises than range from the merely disagreeable to the actually intolerable. We have no doubt that so conscientious and highly accomplished a performer as Mr. Ornstein played the notes of his "Wild Men's Dance" and published them, but the effect would be not appreciably different to most ears if fistfuls of notes were recklessly pounded upon the instrument by any unskilled person in the same rhythms.

The evident enthusiasm and zeal, the apparent conviction, with which Mr. Ornstein played were matched by his technical skill, his altogether remarkable command of color and tonal and dynamic values on the instrument, and a memory that must be peculiarly constituted to retain some of the things he played. These were all of sufficient importance to make his hearers forget or dimly his unfortunate mannerisms.

—New York Times, Dec. 6, 1915.

The most interesting program of Sunday was, however, that of Leo Ornstein at the Cort Theatre. In the presence of a large audience that often applauded and sometimes laughed aloud, Mr. Ornstein played pieces by Vannin, Cyril Scott, Ravel, Albeniz, Korngold and himself. A modern program, but hardly a "futurist." The Scott sonata is pretty pure Debussy, the Ravel sonatina (his "Oiseaux Tristes") Rudolf Ganz played here years ago) leans hard on "Mazurka Buttery," the "Almeria" of Albeniz and the "Fairy Pictures" of Korngold both have charm without being alarmingly of tomorrow, the group signed by Mr. Ornstein do not go beyond an advanced impressionism, the mysterious name of Vannin seemed only as of a newer, richer Ornstein.

As a pianist Mr. Ornstein has developed since he played here last spring. His touch has always been lovely, but he has gained in poise, in control, in the ability to express design. And in other ways he has developed. One does not usually speak of the head tones of a pianist, but some of Mr. Ornstein's yesterday were so superb that silence would be an indiscretion.

—New York Globe, Dec. 6, 1915.

Leo Ornstein's piano recital of modern music drew a large audience to the Cort Theatre yesterday afternoon, and the youthful artist gave an exhibition of wonderful facility and complete command of the keyboard. His delicacy of touch, frequently displayed in Korngold's "Fairy Pictures," was delightful, and in some of the stormy discords of Vannin and Cyril Scott he displayed power and technique.

—Brooklyn Eagle, Dec. 6, 1915.

After a season of futurist dalliance in the remote regions of East Fifty-seventh street, Leo Ornstein, apostle of ultra modernism in music, decided to deliver his message nearer Broadway. Yesterday afternoon, therefore, he gave a recital in the Cort Theatre, playing a program made up for the most part of works by others than himself, but containing also three of his own clamorous concoctions. And behold! he actually had in his audience several of the leading pianists and piano teachers of New York.

There can be little difference of opinion regarding Ornstein's talents as a pianist. What he would accomplish in music of a more orthodox character than he presented yesterday is open to discussion, of course. An interpretative artist is heard at his

best only when performing works that appeal to his fancy. In other things, indifferent, or perhaps even repulsive, to him, he may be absolutely commonplace. Within the bounds of yesterday's program, however—a list that opened with two suggestive pieces by Vannin, entitled "The Night" and "The Waltzers," and included Cyril Scott's sonata, op. 66, Ravel's "Oiseaux Tristes" and sonatina, Albeniz's "Almeria," Ornstein's own "Improvisata," "Impression of the Thames" and "Wild Men's Dance" and Korngold's "Fairy Pictures"—he revealed powers of a very unusual kind.

ARTIST WELL EQUIPPED.

Technically, Ornstein is remarkably well equipped. His fingers are nimble and elastic, his wrists light and resilient. But the most striking feature of his playing is the elaborate and subtly shaded variety of tone-effects he produces. Being extremely sensitive to differences in timbre, just as a painter may be extraordinarily sensitive to differences in color, Ornstein has developed not only a touch that enables him to suggest those differences, but also an elaborate pedal technique that serves the same purpose.

Ornstein, as a composer, is likely to create dissension. If one questions the value of his creative contributions—recently augmented by a sonata for piano and violin that confounds the ear as well as the eye—it is not so much because of his method of composition, a method that practically ignores line and form in its devotion to color and rhythm, as because the concrete results, the actual impressions presented to the ear, are amusing rather than edifying.

—From Press, Dec. 6, 1915.

From the instrumental ranks Leo Ornstein emerged with another of his startling seances, but this time, in addition to the modernist works he usually plays, he performed also a few pieces by such infantile and transparent ancients as Bach, Chopin, Schumann, etc. In those selections he made it clear that he is a musician of parts and a pianist extraordinary with a lovely touch and a facile technique. Ornstein's "Anger" and "Joy" represented the ultra tendencies of that composer, and consisted of handfuls of notes, smeared, pounded and jabbed onto the piano keys with apparent disregard of form and purpose. However, there is thought and texture in the Ornstein system. It takes time to understand it, that's all.

—From Topics, Jan. 27, 1916.



Exclusive Management: Concert Direction M. H. Hanson, 437 Fifth Ave., New York  
STEINWAY PIANO USED

**ARTEMISIA BOWEN** LYRIC SOPRANO  
AND DRAMATIC RECITER  
For Concerts, Musicales and At Homes  
Address 166 West 72nd Street New York

**HARRIET FOSTER** Mezzo Contralto  
Management: ERNEST BRIGGS, Steinway Hall, Chicago.  
Private Address, 235 W. 102nd Street, New York.

**MARGARET HARRISON** SOPRANO  
15 EAST 107th STREET, NEW YORK Tel. Stuyvesant 2927

**RIO** SOPRANO  
(Covent Garden)  
Management: Haensel & Jones, Aeolian Hall, N. Y.

Vernon **d'Arnalle** Baritone  
Management: The Lillie Lawlor Allied Arts, 131 E. 66th St., N. Y.  
Phone, Plaza 5501 Paris Office: 8 Rue Benjamin Godard

**Alexander BLOCH** CONCERT VIOLINIST  
Management, Foster & David, 500 Fifth Avenue New York

**MARIE ELLERBROOK** Contralto  
CONCERT and RECITAL  
175 Broad Ave., Leonia, N. J.

**KRUEGER** DRAMATIC SOPRANO  
CONCERT ORATORIO RECITAL  
Management of MISS ANNIE FRIEDBERG  
1425 Broadway New York

**SPOONER** TENOR  
Management: F. O. RENARD,  
216 W. 70th St., N. Y.

**ARTHUR LAWRASON**  
Teacher of Singing  
328 West 57th Street New York Telephone 8945 Columbus

**MALKIN** WORLD RENOWNED  
CELLIST  
Dates Now Booking  
Soloist with Boston Symphony Orchestra—Boston, Philadelphia, Washington and Cambridge.  
DIRECTION MAX O. KUNZE,  
Symphony Hall Boston, Mass.

SEASON 1915-16  
**ROSINA VAN DYK**  
SOPRANO  
of the Metropolitan Opera Company  
Available for Concerts, Recitals and Oratorio  
Management: Annie Friedberg, 1425 Broadway, N. Y.

**ALICE VERLET**  
Grand Opera, Paris  
"There was gold of the purest in Miss Verlet's voice."—London Daily Express.  
Address GEORGE EDWARD, Secretary  
637 Madison Ave., New York Phone 8869 Plaza

SEASON 1915-1916  
**LEO ORNSTEIN**  
The Ultra Modern Composer-Pianist  
For Terms and Dates, Address:  
Concert Direction M. H. HANSON, 437 Fifth Avenue, New York.

**ARTHUR ALEXANDER**  
Teacher of Voice  
307 West 79th Street  
New York

### Aeolian Hall February Attractions.

Tuesday, February 1 (evening)—Song recital, Gina Ciaparelli-Viafora.

Thursday, February 3 (afternoon)—Piano recital, Ethel Newcomb.

Thursday, February 3 (evening)—New York Chamber Music Society.

Friday, February 4 (afternoon)—Piano recital, Herbert Fryer.

Friday, February 4 (evening)—Concert by the Jan Hus Choral Union.

Saturday, February 5 (afternoon)—Piano recital, Harold Bauer.

Saturday, February 5 (evening)—Piano and organ recital, Sarah Sokolsky-Fried

Sunday, February 6 (afternoon)—Symphony Society of New York, Marcia van Dresser, soloist.

Monday, February 7 (afternoon)—Piano recital, Carl Friedberg.

Monday, February 7 (evening)—Calvary Choir, à capella recital, with John Bland, tenor.

Tuesday, February 8 (evening)—Kneisel Quartet.

Wednesday, February 9 (afternoon)—Joint recital, Kathleen Parlow and Ernest Hutcheson.

Thursday, February 10 (afternoon)—Piano recital, Louise MacPherson.

Thursday, February 10 (evening)—Piano recital, Margarete Volavy.

Friday, February 11 (afternoon)—Symphony Society of New York, Josef Hofmann, soloist.

Friday, February 11 (evening)—Reading, Alfred Noyes.

Sunday, February 13 (afternoon)—Symphony Society of New York, Josef Hofmann, soloist.

Monday, February 14 (evening)—Song recital, Grace Whistler.

Tuesday, February 15 (afternoon)—Piano recital, Yolanda Mero.

Tuesday, February 15 (evening)—Piano recital, James Friskin.

Thursday, February 17 (afternoon)—Piano recital, Wynne Pyle.

Thursday, February 17 (evening)—Song recital, Gertrude Hale.

Friday, February 18 (afternoon)—Violin recital, Theodore Spiering.

Saturday, February 19 (evening)—Violin recital, Arkady Bourstin.

Sunday, February 20 (afternoon)—Piano recital, Clarence Bird.

Monday, February 21 (evening)—Violin recital, Jacques Kasner.

Tuesday, February 22 (afternoon)—Song recital, Karl Jörn.

Tuesday, February 22 (evening)—Piano recital, Ethel Leginska.

Thursday, February 24 (afternoon)—Piano recital, Ossip Gabrilowitsch.

Thursday, February 24 (evening)—Piano recital, Leopold Godowsky, benefit American College for Girls, Constantinople.

Friday, February 25 (afternoon)—Song recital, Marcella Craft.

Saturday, February 26 (afternoon)—Philharmonic Society, concert for young people.

Sunday, February 27 (afternoon)—Symphony Society of New York, L. A. Schmitt and Alexander Saslavsky, soloists.

Monday, February 28 (evening)—Saslavsky Quartet.

Monday, February 28 (afternoon)—Lecture, John Masefield.

Tuesday, February 29 (afternoon)—Piano recital, Claire Norden.

Tuesday, February 29 (evening)—Margulies Trio.

### Louis Aschenfelder Students' Recital.

Louis Aschenfelder gave another pupils' recital on Wednesday evening, January 26, at his studio, 114 West Seventy-second street, New York. A large and fashionable audience attended and bestowed liberal applause on the participants, whose work did honor to their teacher.

Celia Weber sang two groups, "Last Night I Heard the Nightingale," Salter; "A Dream," Bartlett; "O, Dry Those Tears," Del Riego; "Shepherd's Cradle Song," Somervell; "Little Grey Dove," Saar, and "May Morning," by Denza. She has a well trained voice and sang her numbers with intelligence.

Louis Faust contributed "Caro Mio Ben," Giordani; "Weisse Wolken," Haile; "Nirvana," Adams; "Drink to Me Only With Thine Eyes," Dressler; "Das Kraut Vergessenheit," Fielitz, and "Lenz," by Hildach, winning much favor for the excellence of his work.

Florence Darrow's beautiful voice was heard to good advantage in "My Mother Bids Me Bind My Hair," Haydn; "Long Ago," Homer; "Longing," La Forge; "A Spirit

Flower," Campbell-Tipton; "My Lover He Comes on a Skee," Clough-Leighter; "Les Papillons," Chausson; "Thou Art Risen, My Beloved," Taylor, and "Floods of Spring," by Rachmaninoff.

Arthur Keegan played two piano solos, elegie, C sharp minor, Nollet, and "Au Printemps," Gounod-Kuhe, with much musicianly insight.

Louis Aschenfelder accompanied.

### SEAGLE'S SINGING APPLAUDED

BY LAWRENCE AUDIENCE.

Other Events Show This Kansas Community to Be Musically Alert.

Lawrence, Kan., January 20, 1916.

Oscar Seagle, baritone, gave the third concert of the University Concert Course, on the evening of January 11, in the Robinson Auditorium. Mr. Seagle's voice is a true high baritone of beautiful quality and under perfect control. In mezza-voce singing he is a past master.

Mr. Seagle opened the program with a vivid rendition of the Prologue from "Pagliacci," in which he gave a wonderful A flat, and later a beautiful G. The solo was sung in true operatic style, with fine diction and accent. His second group consisted of two French folksongs, an Irish and an English folksong, all of them beautifully sung with fine tone and exquisite finish. His closing group of English songs brought long continued applause from his audience.

Mr. Seagle is an artist who never condescends to the claptrap, or to the sensational, as he regards his art as a serious matter. Only kindly things can be said of Frank Bibb, who played not only beautiful accompaniments, but was heartily encored after a well played piano solo. Mr. Seagle and Mr. Bibb will be welcomed should they ever return to Lawrence.

### INITIAL APPEARANCE OF BEST COMPANY IN LAWRENCE.

One of C. W. Best's concert companies made its initial appearance in Lawrence, January 14, with great success. If Mr. Best can get his companies into the smaller towns instead of the nondescript aggregations which are now touring the State, he will not only do good business, but he will help music conditions. Señor Sala, the cellist, is an artist, playing with warmth, taste, and having at his command an almost impeccable technic. Lois Brown, barring a tendency to play too loudly, is a fine pianist and accompanist. She also has a sure and facile technic, and is conversant with piano style. Miss Meeker, the soprano, has a fine fresh voice, but has much to learn in selecting a program, and in the proper presentation of her songs.

### FACULTY MEMBERS GIVE ENJOYABLE RECITAL.

Monday evening, January 17, Wort S. Morse, head of the violin department of the University School of Fine Arts, with Anna Sweeney, assistant professor of piano, and W. B. Dalton, instructor in cello, gave a recital in Fraser Hall. The opening number was Prof. Charles Skilton's violin sonata. This sonata was the prize winner at the 1897 convention of the National Music Teachers' Association. Without doubt it is one of our best American compositions in larger form. The adagio and the scherzo are especially appealing. Professor Skilton was forced to acknowledge with Mr. Morse the applause of the audience.

The second number of the program consisted of six violin solos, beautifully played by Mr. Morse, who is noted for his spirit and dash in bravura playing. The Smetana trio for violin, cello and piano completed a fine and enjoyable program. Miss Sweeney proved herself an artist at the piano.

### THE BUTLERS EN TOUR.

Dean Harold L. Butler, of the School of Fine Arts, and Florence H. Butler, reader, have just left for a concert trip, during which the following cities will be visited: Belleville, Phillipsburg, Norton, Goodland, Lecompton, Leavenworth, Garnett, Osawatimie, Fredonia, Baxter Springs, Cherryvale, Coffeyville, Independence, Parsons and Newton. Such is the demand for their concerts that Dean and Mrs. Butler have had to refuse many engagements.

HAROLD L. BUTLER.

### Olga Sapio Plays in Princeton.

Olga Sapio, one of the most talented young pianists to receive their musical education in this country, and of whose previous playing in New York the MUSICAL COURIER already has had occasion to comment upon, scored a distinct success on January 21, at Princeton, N. J., playing in a recital given by Emma Calvé, before a large and distinguished audience, in the Alexandra Hall.

Miss Sapio played Paderewski's "Legende and Cracovienne Fantastique" with much poetry and brilliance, and as an encore, Debussy's "Clair de lune." She has gained greatly in poise and authority since last heard, and her charming personality remains evident, as before, throughout her work.

# GANAPOL SCHOOL OF MUSICAL ART IS OF A SUPERIOR GRADE.

Talented Graduates and Undergraduates Reflect High Ideals of Detroit Musical Institution.

Music education as carried on at the Ganapol School of Musical Art of Detroit, Mich., is of a superior grade, and doubtless ranks with that afforded in the foremost con-



GRACE MARCIA LEWIS,

Gifted soprano and student of Ganapol School of Musical Art of Detroit.

servatories of America. Mr. and Mrs. Boris L. Ganapol display an earnestness and thoroughness of purpose, which, combined with their artistic gifts, have resulted in the establishing of an institution of quality. The output of musicians, performers and teachers is remarkable, and the staff of instructors is kept up to the highest mark.

Though the attendance for the last six years was 3,500, during that time diplomas were granted to but thirty-seven, and teachers' certificates to sixty, showing the standard of accomplishment necessary to warrant the seal of approval of this music school. Practically all of the graduates are, it is said, pursuing successful professional careers. During the past year notable examples of those who have attained recognition are Dorothy Rauth, mezzo-soprano, who has a voice of beauty, and who won the Michigan State prize of the National Federation of Musical Clubs, and Olive Raynor, possessor of an unusual soprano voice and especially gifted for light opera, who is doing concert work extensively. (Both Miss Rauth and Miss Raynor have received their entire training from Mr. Ganapol, director of the school.) Gifted and successful pianists from the recent classes of Mrs. Ganapol and George Shortland Kempton are: Sylvia Simons, Elizabeth Rohns, Claire Cornwall Burtch and Beulah M. Ward.

Among this year's students, recognition is predicted for three sopranos: Grace Marcia Lewis, Anna Kowalska and Lydia Frost. Miss Lewis has a remarkably fine quality and range, and has at her command two octaves and a half. She also has youth, beauty and a sensitive musical nature. She is preparing a post graduate recital, under Mr. Ganapol, and will include in her numbers arias from "Louise," "Dinorah," songs by Schubert, Schumann, Max Reger, Richard Strauss, Bizet and Debussy.

Among graduates who have made a deep impression on the staff of the school as soloists and teachers are Ada Lillian Gordan, pianist, and Jacob Holskin, cellist, both of whom take rank in the forefront of professionals. The violin department, under Hildegard Brandegee, numbers as students several of the most prominent violinists in Michigan, among whom are Mrs. E. Nelson Higgins and Theodosia Eldridge. This season a young "wunderkind" in the person of Harry Farbman is a telling example of Miss Brandegee's work.

## Küzdö Pupil Heard at New York Institute of Music.

Tuesday evening, January 25, Victor Küzdö's pupil, Sidney Stein, did his master credit in a program of violin numbers at the New York Institute of Music, 560 West End avenue. There were many persons present to hear the young boy, and they showed deep interest, gave concentrated attention and applauded long and sincerely at the conclusion of each number. This was because the youth has talent in a marked degree and is being developed musically and technically along authoritative lines.

These were his numbers: Sonata, E major, Handel; concerto, D minor, Vieuxtemps; "Chant Negre," Kramer;

"Scotch Pastorale," Saenger; prelude and allegro, Pugnani; "Niagara Reverie," Küzdö, introduction and "Tarantella," Sarasate.

## Grainger Is Called a "Musical Zeppelin."

Percy Grainger's compositions, be they for soloist, orchestra, chamber music or chorus, have been received throughout the length and breadth of this country with a rare unanimity of approval and excitement. Probably nowhere have his winsome and whimsical works proved a more sensational success than in San Francisco, Cal., recently, when "My Robin Is to the Green Wood Gone," "Molly on the Shore," "Irish Tune From County Derry" and "Shepherd's Hey" were played by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, before a delighted audience.

Regarding this occasion, the San Francisco Bulletin of January 8 remarked:

"No wonder Grainger hit staid old London like a sort of musical Zeppelin. He is the genius that bowls you over. Percy Grainger comes along and bangs you on the shoulder, hard, like a jovial human being, or a bracing north wind, and you gasp a little and wince, then give in entirely and hate to have him leave."

The San Francisco Examiner critic concluded his eulogy of the four Grainger works as follows:

"Is this classical music? I can imagine some pleased person exclaiming who had come half expecting to be bored. It is classical, if the scherzo of the 'Eroica' is classical or the 'Waldleben' of Wagner. What is really good in music is classical, whether it be romantic, pastoral, or even whimsical."

The Schumann Club, New York, held its fourth informal musicale on Thursday afternoon, January 27. The artists were Louise Maitland, soprano, and Mabel Doremus van Voorhis, pianist. The program was brought to a close by Mrs. van Vorhis, who rendered Chopin's etude, op. 25, No. 1. The club now is practising diligently for its second concert of the season, which is booked for April 10.

## BLONDHEIM SINGS AN EUTERPE PROGRAM.

Young Singer Scores.

Laurence Blondheim, basso cantante, appeared as soloist on Wednesday evening, January 26, for the Euterpe Club at the Waldorf-Astoria Hotel, New York, before a large and fashionable audience. The singer, who is only twenty-three years of age, won instantaneous recognition for his artistic rendition of "Simon Boccanegra," Verdi; "Myself When Young," Lehmann; "Lindy," Spross, and "Armorer's Song," by De Koven. He possesses a voice of great beauty, sonorous and appealing. His opening number, "Simon Boccanegra," was received with much enthusiasm. So great was Mr. Blondheim's success that he received many recalls after every number, and after singing the "Armorer's Song" he was obliged to respond with an encore, for which he chose "The Monk," by Cowles.

Mr. Blondheim not only demonstrated his talent as a singer, but as an interpreter as well.

The late Emil Fischer predicted a brilliant future for this young artist, which at his early age is already becoming realized. Mr. Blondheim is now under the direction of Leo Braun, 327 Central Park West, New York City.

## Pennsylvania State College Program.

At the Pennsylvania State College, State College, Pa., a concert was given by the college chorus under the direction of Clarence C. Robinson, on Sunday afternoon, January 23. Those participating were Katherine Davis, soprano; Mrs. Russel Blair, contralto; G. Jeffrey, tenor; Prof. Eugene C. Woodruff at the organ, and Mrs. Clarence C. Robinson at the piano.

A Mendelssohn Motet, aria, trio and chorus, a Wooler song, Haydn andante from fourth symphony by a string quartet, and "War Song" (MacDowell), by the Glee Club, constituted the program.



ZABETTA

BRENSKA

Mezzo-Soprano :: Concerts and Recitals

MANAGEMENT:

HAENSEL & JONES, AEOLIAN HALL, NEW YORK

ANNA CASE

LYRIC SOPRANO of the Metropolitan Opera Co.  
For Concerts and Recitals, address FRED O. RENARD, Mgr., 216 West 70th St., N. Y. City

SEASON  
1915-1916

MRS. H. H. A. BEACH

M. H. HANSON  
437 Fifth Ave.  
New York

STEINWAY PIANO USED

DUFAY

COLORATURA SOPRANO  
Concert Recital

Concert Direction MAURICE FULCHER, McCormick Building

Chicago-Philadelphia Grand Opera Co.  
CHICAGO

FISCHER EVANS  
Planist Basso-Cantante

Joint Recitals

Management:  
MR. IRIS PENDLETON  
Tower Building Chicago, Ill.

VAN YORX

THEO. Tenor

Studios: 21 West 38th Street  
3701 Greeley New York

ARNOLDE STEPHENSON

MEZZO-SOPRANO  
Recitals of Song

SEASON 1916-1917

Management: M. H. HANSON, 437 Fifth Avenue, New York



MARCELLA CRAFT

PRIMA DONNA SOPRANO

ROYAL OPERA, MUNICH

Now in America

Management: Concert Direction M. H. HANSON,

437 Fifth Avenue, New York



DR. WILLIAM C. CARL

Announces the Winter term of the

GUILMANT ORGAN SCHOOL

Twenty-five Students now holding  
New York Positions

Students aided in securing positions  
Send for new catalogue

44 West 12th Street : : : : New York

**Meta Reddish Sings to One of the  
Largest Audiences Ever Assembled in  
Warren, Pa., at a Musical Event.**

To celebrate its twenty-fifth anniversary, the Philomel Club, of Warren, Pa., brought to that city on January 20, Meta Reddish, the gifted young soprano for a song recital, and on January 21, the Kneisel Quartet. Both events were given in the Library Theatre before capacity audiences. In speaking of the Meta Reddish recital, the Warren Evening Times stated as follows:

**LARGE AUDIENCE HEARD PRIMA DONNA'S RECITAL.**

**MANY STUDENTS TOOK ADVANTAGE OF SPECIAL OPPORTUNITY.**  
One of the largest audiences that ever attended any musical production in this city was present Thursday evening at the Library Theatre to hear the wonderful new American prima donna, Meta Reddish. It is said that every reserved seat in the house was occupied. That a great number of music students took advantage of the opportunity so generously afforded them by the Philomel was evidenced by the large number of unreserved seats that were occupied.

The advanced reports concerning Miss Reddish did not overrate this charming young singer. Miss Reddish combined with a most charming personal appearance a soprano voice of a beautiful lyric quality. It is a relief to attend a song recital where the performer is pleasing to the eye, as well as to the ear. The herculean proportions of some of the great singers, while conducive to great power of voice, do not assist the imagination of the average listener in the enjoyment of an impassioned love song or any song of a sensational character, it being very often necessary to close the eyes in order to get the best effect.

Miss Reddish employs in her work a tone production essentially Italian in method. The Italian method does not produce big voices, but voices very flexible in technic and ethereal in tone, both of which qualities were used with splendid discretion by the singer Thursday evening. Miss Reddish, perhaps, could not be classed as an emotional singer, but her high tone work is very beautiful and her technic is brilliant and most eminently suitable to operatic work. It would be extremely difficult to make particular mention of any of the numbers on the program as they were all sung with excellent interpretation and tone emission. Miss Reddish naturally excelled in the brilliant operatic numbers, particularly in the last number, "The Mad Scene" from "Lucia di Lammermoor," by Donizetti. This extremely difficult and brilliant number demands a perfect understanding of vocal technic and an absolutely accurate tone. The singer handled this with remarkable style and finish and was compelled to respond to an encore. The other numbers which attracted particular attention were "Lo, Here the Gentle Lark," by Bishop; "Down in the Forest," by Ronald; song from "The Daisy Chain," by Lisa Lehmann; "Comin' Thro' the Rye," old Scotch song, to which numbers Miss Reddish very graciously responded with encores.

The artist was ably assisted by her brother, Claude Reddish, at the piano, and the flutist, Paul Senno. Mr. Reddish was formerly a pupil of Jule Rive-King, the great pianist, who is so well and favorably known in this city and who was instrumental in procuring Thursday evening's attraction.

The flutist, Paul Senno, formerly traveled with Sousa's Band

and is at the present time flute soloist in Shea's Theatre in Buffalo, N. Y.

After the concert the members of the Philomel and their escorts were entertained at a reception in honor of the artists, Jule Rive-King, Meta Reddish, Claude Reddish and Paul Senno, at the beautiful home of Mrs. Theodore Messner on Third avenue.

**Lambert Murphy's Busy Month.**

Among the tenors in demand for oratorio work, one of the youngest and most popular is Lambert Murphy, who is kept busy traveling from city to city to appear as soloist with societies, clubs and for recitals. Mr. Murphy has had a very good season thus far, but February promises to give him little time for recreation. January 30 he gave a recital at Springfield, Mass., devoted entirely to songs of Arthur Foote, one of which had been dedicated to him.

February 2 found him in Toronto with the Mendelssohn Choir in a performance of Pierné's "Children's Crusade";



Copyright by Nunzio Vayana, New York.

LAMBERT MURPHY.

today, February 3, he appears with the University Glee Club at the Hotel Astor, New York, and also on the 13th at the Harvard Club; then he goes West to Galesburg, Ill., for a recital on the 21st. On the 27th he is to be back in Boston with the Handel and Haydn Society; two days later he sings in "Samson and Delilah" at Derby, Conn. Gustav Mahler's eighth symphony, which requires the services of 1,000 musicians, will receive its first performance in America on March 2 in Philadelphia. Mr. Murphy has been assigned the principal tenor part, and he will also be heard with the same organization when the symphony is given in New York.

**Marcella Craft Gives Opera Talk.**

On the Thursday afternoon preceding her singing of the closing scene from "Salome" with the St. Louis Symphony Orchestra last Friday and Saturday, Marcella Craft gave a talk on the opera before the Symphony Club of St. Louis. The soprano narrated the story of the opera and explained minutely to the members of the club her conception of the character, in the embodiment of which she has won so much approval.

Alexander Raichmann, born in 1855 at Warsaw, died recently in that city. He was founder of the Warsaw Philharmonic Orchestra, and for many years director of the Warsaw Opera. Among his other activities was included the publication of the Warsaw Musical Echo, established in 1883.

**PIANOS IN PARIS**

**Weber & Steck Pianos. Pianolas. Pianola-Pianos**

We invite comparison with any and all French makes both as regards quality and price.

**RENTING FOR MUSIC STUDENTS A SPECIALTY**

**THE AEOLIAN CO., 32, AVENUE DE L'OPERA**

**Pietro A. Yon Greatly Admired in Newark.**

Pietro A. Yon, the New York concert organist, gave a recital at St. Antoninus' Church, Newark, N. J., on Monday evening, January 24, the occasion being the opening of the new organ.

Mr. Yon, who appeared in Newark for the first time, created a sensation. The Newark Evening News of January 25, 1916, speaks as follows of his artistic performance:

Since Mr. Yon assumed eight years ago his duties at St. Francis Xavier's, to which he came from Rome, where he was substitute organist at the Vatican and at the Royal Church, that honor having been conferred on him in recognition of his having won the first prize medal when he graduated from St. Cecilia Academy, the foremost music school in Italy, he has won a wide reputation in this county as an organist. In his performances last night he showed not only his artistry as a technician and an interpreter, but his thorough understanding of the resources of the new instrument and his ability to make them count for all they are worth in musical expression.

During the recital Mr. Yon played one of Bach's great toccatas and fugues, Marty's variations on an old French Christmas carol, the andante from De la Tombelle's sonata, No. 2, Bossi's "Grand Chœur," the allegretto from Widor's symphony, No. 3, and his own concert study. From a technical point of view no difficulties exist for him. On their executive side his performances were as perfect and satisfying as they were uncommon. They took an unusual distinction, moreover, because of his intelligence and taste in registration, in forming such combinations of the organ's tonal resources as heightened the pleasing character of the different works presented and imparted variety and color to his playing. In the intricacies of the toccata and fugue the organist's work was remarkably clear, and in the slow movement from Tombelle's sonata his command of the legato style obtained effects as charming as it is possible for an organist using an instrument of the size of this one to produce.

To the sensitive hearer who was near the choir, the delicacy and finesse in much of his work was a revelation of artistic organ playing.

**German Conservatory Concert.**

A program of nine numbers, with considerable variety, embracing piano, violin, soprano, vocal duets, etc., was given at the College of Music Hall, January 26, under the direction of Hein and Fraemcke, directors. It was a successful evening for all concerned, the players and singers all shining in their respective appearances. Lulu Muller (gold medalist) excelled in her playing of Schumann's "Faschingsschwank." The duet, sung by F. Loescher and Kurt Rasquin (the latter of the faculty of the institution), was well done. Dorothy Flynn, violinist, was as usual very successful in her solo, to which her sister Agnes supplied the piano accompaniment. Florence A. Gwynne, pianist, played the arrangement for left hand alone of the "Lucia" sextet, and did so with remarkable brilliancy, expression and technical polish. No one would believe so much tone, or so much music, could be made with a single hand, the left at that! Gladys Clifton, Hazel Goetting, Luella Lindsay, M. Beyenberg, L. Heene, Irma Herm, Elsie Dorkenwald, all were heard in solos or ensemble numbers, winning praise and applause. The last number consisted of a Mendelssohn terzet, sung by the following ladies: Misses Lee Heene, Pfaendler, Beyenberg, Zlonczewska, Goetting, O'Brien, Meyer, Smith, Stine, New, McDermott, Deiler, Beyenberg, Franke, and Mrs. Long, Clement, Klein.

**Volkman Symphony Revived by Nikisch.**

At the seventh Gewandhaus concert in Leipsic, Arthur Nikisch conducting, Robert Volkman's B major symphony was revived, which led a correspondent of the Neue Zeitschrift für Musik to write as follows:

"In the intermission I met a music loving friend who had just taken part as a member of the chorus in Brahms' 'Gesand der Parzen' and had then listened to Volkman's B major symphony. He heard the name Robert Volkman today for the first time and was carried away with the freshness of the work, now just fifty years old, though he knew absolutely nothing of the B minor trio, the serenades and the 'Richard III' overture. That shows very plainly the foolish and sensational tendency of concerts in recent years in which our best masters (Volkman, Reincke, Lachner, Rheinberger, among others) have been almost thrust out of sight behind foreign composers and their fashionable imitators. It is time for us to come to our senses."

**SONG RECITAL  
JULIA HILL**

**HANDBOX THEATRE SUNDAY EVENING**  
205 East 57th Street, New York February 6th, 1916, 8:30 o'clock  
**KURT SCHINDLER at the Piano**

**MR. OSCAR  
SEAGLE**

Now on tour, announces his

**Annual New York  
Recital  
CARNEGIE HALL**

February 21st

3 P. M.



**FLORENCE AUSTIN**

**AMERICA'S VIOLINIST**

**TOUR IN MAINE**

**MONTH OF MARCH ESPECIALLY ENGAGED**

**Management: R. E. JOHNSTON, 1451 Broadway, N. Y.**

**Private Address: 133 East 34th Street, New York**

**Telephone 2239 Murray Hill**

### Bispham Brings Out "Seven Ages of Man."

David Bispham's recent tour with his Beethoven play and the miscellaneous concert called "The Rehearsal," has taken him to many cities in the Middle West, beginning with Peoria and including Joliet, Kankakee, Lafayette, Champaign, Sullivan, Olney, Jacksonville, Bloomington, Evansville and St. Louis. These, with the next performance, which will be in Baltimore, make a total of seventy times that Mr. Bispham has performed the role of Beethoven, which fits him like a glove. His supporting company has proved itself admirable in every respect. Marie Narelle and Idelle Patterson have charmed their audiences with their vocal talents; Kathleen Coman, a gold medalist of the Royal Academy of Music in London, has presided as soloist and accompanist at the piano in the most satisfactory manner, while Messrs. Knowles, the new tenor, and Graham Harris, violinist, have nightly come in for special marks of the favor of the public.

Mr. Bispham himself has, as usual, rendered a wide variety of music, which has been changed from time to time, including classic selections, folksongs, recitations to music, and his latest characterization by Henry Holden Huss, Shakespeare's "Seven Ages of Man," from "As You Like It," which affords Mr. Bispham the most satisfying means of exhibiting his remarkable powers of impersonation. The audience is enabled to see, if not "the infant mewling and puking in the nurse's arms," at least the schoolboy wending his way "unwillingly to school"; the lover singing his serenade, "Made to His Mistress' Eyebrow"; the soldier, the justice, "the lean and slippered pantaloon"; and, finally, doddering old age sinking into his armchair, "sans teeth, sans eyes, sans everything." On all sides it is considered that this setting, which is perhaps the only one that these famous lines have ever had from a musical composer, is not only a remarkable piece of work, but remarkably rendered by Mr. Bispham. As one commentator said: "The trouble is nobody but Bispham can do it." Bispham replied: "More's the pity! Every singer ought to study characterization as a part of his work, just as every actor ought to study the vocal art, as a necessary adjunct to his side of the profession."

On all hands Mr. Bispham's embodiment of the character of Beethoven brings out such remarks as:

"No one who has had the privilege of seeing him impersonate the immortal Beethoven could ever forget it."

"It was not like a play, but an experience through which we passed, creating impressions which will last for years. It was a gem, genuine, clear as crystal."

"The work in which Mr. Bispham is engaged is one of love; the work of a missionary, as it were, giving to the public a conception of what art means."

"Bispham's is a high calling, and any one who follows it as he does is a benefactor and an educator."

"An evening with Beethoven! No wonder people were moved in their inmost hearts when they heard his eternal melodies under such surroundings."

### Birdice Blye's Fifth Appearance at South Dakota University.

Birdice Blye will begin her Western engagements with a recital at the University of South Dakota, Vermillion, February 10, making her fifth engagement at the university.

The Volante said after the first recital:

"One of the best piano recitals which the citizens of Vermillion have heard in many a long day was given Thursday evening by Birdice Blye at the university. The program was well made, with due regard to variety and contrast. . . .

"Miss Blye's pianism is beautiful and authoritative and one can listen to it without thought of intermediary or processes—a praise rarely deserved."

The Republican after the fourth recital said:

"To put it simply—Miss Blye is the best pianist who comes to the university. . . . She possesses an unimpeachable technique—a sincere regard for the truth and a rare intellect. . . .

"The Artists' Course would be indeed incomplete without the annual appearance of Miss Blye and we hope it will continue to be our good fortune to hear her again next year."

### Sturkow-Ryder in Des Moines.

Mme. Sturkow-Ryder, who played in Des Moines, January 17, and at two club musicales in Chicago on the 18th, will play in Pittsburgh at the Tuesday Musical Club, February 1; Bellevue, Pa., the 3rd, and in Butler and Woodville the same week. Following are tributes from Des Moines:

The dainty, girl'sh, little pianist, Mme. Sturkow-Ryder, opened the program with the prelude and fugue and an etude by Arthur Foote. She plays brilliantly and with dash . . . and her work betokened the well trained artist.—The Des Moines Capital.

Mme. Sturkow-Ryder made friends from the first. Her vivacity and evident good nature were as much responsible for this as was

her playing, though the latter showed both temperament and training. She was especially successful in the airy, bizarre pieces, "The Spinning Girls," "Etude Japonaise," "Devil's Dance" and a D'Albert gavotte.—The Des Moines Register and Leader.

### Genevieve Wheat-Baal Much in Demand at Des Moines.

A leader in the musical and social activities of Des Moines—specifically known as the "City of Certainties"—is Genevieve Wheat-Baal. Mrs. Baal is a contralto formerly known as one of the best of Eastern singers, when she made her home in Pittsburgh, and was soloist in a prominent church there. The numerous tours she made with



GENEVIEVE WHEAT-BAAL,  
Contralto.

the Minneapolis Symphony Orchestra introduced her to a large Middle West public, which impression was made indelible by her fine art. At that time, Lucile Stevenson, soprano, toured with Mrs. Baal.

At present Mrs. Baal is a valued member of Drake University music faculty, as well as maintaining a private studio, where representative pupils from the entire State go for instruction.

### A New Russell Method Book.

Luckhardt & Belder, publishers, at West Fortieth street, New York, announce a new volume of Russell Pianoforte Method Books, just from the press of the Essex Publishing Company. This new volume is Book II of "Graded Studies," a collection of thirty-eight compositions, edited and annotated with pedagogic variants, by Louis Arthur Russell. These studies, like Vol. I, include material for the development of technic and style in interpretation, covering the normal forms of figuration, viz., arpeggios, doubles (thirds and sixths, etc.), repeated notes, octaves, scale passages, embellishments, rhythm, phrasing, speed, endurance, nuance, etc.

In the Russell Method, these studies form a part of the practice matter of the upper intermediate grade, leading to the college course, first year. The supplementary practice material is supplied by the author's "Practical Course," with the middle grade studies, school of scales, and school of arpeggios, with the "New Duvernoy," a series of 100 pedagogic variants on Duvernoy's, op. 120.

The publishers announce two new volumes now in preparation, to be added to the series, and which will complete The Method Books. These new works will be a First Book in Reading, "The Staff and Keyboard for Beginners," and a series of "Daily Studies in Speed and Endurance," for advanced pianists.

The complete Pianoforte Method, which is a serious course of study from the very beginning to the stage of virtuosity, for the concert artist and the teacher, includes sixteen volumes.

### Maitland Bookings.

Robert Maitland, baritone, is booked for the following engagements: May 9, Mount Vernon (Ohio) festival; as soloist on the New York Symphony Orchestra's spring tour (Walter Damrosch, conductor); May 15, Knoxville, Tenn.; May 16, Asheville, N. C.; May 17, 18 and 19, Spartanburg, S. C.

## Another Striking Endorsement



## Fritz Kreisler The Eminent Violinist

writes in words of hearty appreciation of the

### "PROGRESSIVE SERIES OF PIANO LESSONS"

and the

### "EDUCATIONAL ADAPTATIONS"

published by the Art Publication Society.

December 9th, 1915.

Art Publication Society, St. Louis:

DEAR SIRS—It has been my privilege to make a thorough examination of your "Progressive Series of Piano Lessons" of which Mr. Leopold Godowsky is the Editor-in-Chief.

Permit me to say that I consider this work to be of the greatest possible value and significance to all who are in any way connected with the study of the pianoforte. The teaching material selected and edited by such eminent masters as have been associated with this work, represents the last word in musical pedagogy.

The "Educational Adaptations" should revolutionize prevailing methods of Piano instruction, and it is to be deeply deplored that violinists have not as yet a similar source of specific education.

*Very cordially yours*

*Fritz Kreisler*

### THE ART PUBLICATION SOCIETY St. Louis

Editor in Chief . . . Leopold Godowsky

Associate Editors. { Josef Hofmann  
Emil Sauer  
Edgar Stillman Kelley

Executive Editor . . . Emerson Whithorne

## EDITH MASON'S SUCCESS AS OSCAR IN "THE MASKED BALL."

New York and Philadelphia Dailies Praise Young American Artist with Metropolitan Opera Company.

The record of Edith Mason in her first year with the Metropolitan Opera Company has been one of unbroken successes. In each role assigned to her she has made an unquestionable hit. Here is what the New York and Philadelphia press had to say about her Oscar in Verdi's "Masked Ball," a role in which she not only sings and acts well, but looks even better, as is proved by the accompanying photograph.

There was matter for comment in the performance, in the vivacity of movement and the vocal brightness of Miss Mason, who sang the Page's songs better than anyone else I have heard attempt them at the Metropolitan Opera House.—New York Evening Globe, January 3, 1915.

Miss Mason has beauty and charm, is well versed in the art of operatic acting and possesses an excellent voice. She is still at the threshold of her career and thus is accorded an especial interest. As the Page in the "Masked Ball" she did her best work of the season so far. If she fulfills her first promise the Metropolitan

will have added an important star to its present constellation.—New York Evening Sun, January 4, 1916.

Edith Mason made a marked success with her lively acting, her fresh, young voice and clear execution.—New York Morning Telegraph, January 2, 1916.

Miss Mason was a very sprightly and good looking Page, and her voice very pure, even and well produced.—New York Tribune, January 2, 1916.

Miss Mason sang her music with skill and charm. She pleased not only the eye, but also the ear.—New York Press, January 2, 1916.

A happy appearance was that of Miss Mason, the American lyric soprano. She possesses a voice of exquisite timbre and of remarkable flexibility. We confidently predict that this youthful singer will make a very brilliant career.—Voce del Popolo, January 9, 1916.

Her aria in the first act was sung charmingly.—New York Herald, January 2, 1916.

Edith Mason, an American soprano, was as delightful to look at as she was to hear. Her rendition of the little coloratura aria in the first act was one of the bright spots of the performance. She



Copyright by Mishkin Studio, New York.

EDITH MASON AS OSCAR IN "THE MASKED BALL" AT THE METROPOLITAN OPERA HOUSE.

revealed remarkable purity of tone and shading of uncommon skill.—Philadelphia Press, December 22, 1915.

Edith Mason, whose Sophie was one of the most successful features of "Der Rosenkavalier" last week, was one of the brightest spots of this piece as the Page.—Philadelphia North American, December 22, 1915.

The part of the Page was cleverly taken by Edith Mason, who made the most of her one considerable air.—Philadelphia Inquirer, December 22, 1915.

Miss Mason more than confirmed the impression she made on her debut here. As the page Oscar she sang admirably from the "Volta la Terra" of the first act to the "Saper Voreste" of the last.—Philadelphia Evening Telegraph, December 22, 1915.

Edith Mason was a pretty and graceful Oscar, singing and acting with appropriate animation. She did the famous "Saper Voreste" with splendid finish and style.—Philadelphia Ledger, December 22, 1915.

Edith Mason won deserved applause last evening as Oscar. She made a slender and dainty page in her becoming costumes and sang well in clear, sweet tones. She executed her few florid passages with a facility which indicated that she is best suited for the coloratura roles.—Philadelphia Evening Bulletin, December 22, 1915.

### Louise MacPherson's New York Debut.

Much interest is being shown in the piano recital to be given by Louise MacPherson at Aeolian Hall, New York, Thursday afternoon, February 10, as it marks the entrance into the ranks of America's pianists one of the most interesting and popular young players now before the American public. Delegations from Toronto, Buffalo, Philadelphia, Baltimore and Washington, D. C., have signified their intention of being present, while the attendance from the Inter-Mountain States will be a notable one.

Miss MacPherson has prepared an unusually beautiful program for her first New York appearance. It will include Chopin's "Funeral March" sonata.

Melodie ..... Gluck-Sgambati  
Sonata, C major ..... Scarlatti  
Gavotte, op. 49, No. 3 ..... Glazounow  
Gigue ..... Graun-MacDowell  
Rondo à Capriccio, op. 120 ..... Beethoven  
Sonata, op. 35 ..... Chopin  
Grave Doppio (movimento) ..... Chopin  
Scherzo ..... Chopin

Marche Funebre ..... Chopin  
Finale. Presto ..... Chopin  
Nocturne, op. 23 ..... Schumann  
In der Nacht ..... Schumann  
Aufschwung ..... Schumann  
Etude Heroique ..... Leschetizky  
Sonetto del Petrarca, No. 123 ..... Liszt  
Rhapsodie Hongroise, No. 8 ..... Liszt

## BOSTON OPERA AND PAVLOWA DELIGHT SYRACUSE PEOPLE.

Up-State City Hopes to Have Grand Opera Each Season—  
Soprano and Organist Supply Attractive Program  
—Fanning and Turpin Heard.

Syracuse, N. Y., January 24, 1916.

On Monday evening, January 17, the Wieting Opera House was crowded with music lovers for the performance of "Boheme" by the Boston Grand Opera Company and to see Pavlowa and her Russian Ballet. The audience numbered over 2,000 and comprised all classes, from members of the Italian colony up to a notable gathering of the men and women prominent in the social and business life of Syracuse.

The performance of the opera itself was distinguished by splendid work throughout. The ballet by Pavlowa and her company was superb and far beyond anything seen here heretofore.

Many theatre parties and after theatre dinner groups were formed and the comment was freely made that Syracuse may soon be able to have real grand opera each winter.

### KLINE-COURBOIN JOINT RECITAL.

On Tuesday evening, January 18, Olive Kline, soprano, and Charles M. Courboin were heard in a joint recital at the First Baptist Church. Miss Kline sang the prayer from "Tosca" (Puccini), a group consisting of a pastorale (Old English), "Long Ago" (Sidney Homer), "Fairy Pipers" (Brewer) and "Twickenham Ferry," followed by a more pretentious group, with organ accompaniment, comprising "Come, My Beloved" (Handel), "Morning Hymn" (Henschel), "Sylvelin" (Sinding) and "Ave Maria" (Gounod). She was received with much enthusiasm by an audience of 1,600 people, because of her voice of beautiful quality, clear and sweet in all its registers, and her excellent comprehension of the composer's thought as expressed in each song. The "Sylvelin" was especially well done.

Mr. Courboin was heard in the prelude and fugue, in A minor, Bach; scherzo cantabile, Lefebvre; "Pierce Heroique," Franck, and the "Coronation March" from "Le Prophete," by Meyerbeer. He played with great clearness and sympathy the Franck number, with all its technical difficulties, being given with dash and abandon. So enthusiastic was his audience that he was repeatedly encored and he played the Delibes intermezzo and Raff's "The Spinner" as encore numbers.

### HARMONY ORCHESTRA CONCERT.

The Harmony Orchestra, led by Prof. A. L. de Robert, numbering eighty instruments, gave a concert in Mystique Krewe Hall, Friday, January 21, which was very successful. This orchestra is identified with the Ka-noo-no Karnival held here each September.

### FANNING-TURPIN AT MANLIUS.

On January 12, Cecil Fanning, the American baritone, accompanied by H. B. Turpin, sang at St. John's School, Manlius. The recital was a successful affair and was well attended by students and friends. S. B. EVERTS.

### New Dippel Operetta.

Andreas Dippel, theatrical producer and one time co-director of the Metropolitan Opera House, is producing a new light operetta, "Princess Tra-la-la." The original is in German and was called "Hoheit tanz Walzer." It enjoyed record breaking runs in Vienna, Berlin, etc., and at the Irving Place Theatre, New York. The music is by Ascher, the Vienna composer. The company now is rehearsing at the Garrick Theatre, and will give its initial performance at the Newark (N. J.) Theatre, February 7. Anselm Goetal is musical director.

### Bassi in Demand.

Amedeo Bassi, tenor, of the Chicago Opera Association, received a letter just before leaving Chicago Tuesday, January 25, from Manager Rouche of the Paris Grand Opera, in which the latter called for the services of Signor Bassi, from whom he asked a series of guest performances during the month of March. In his letter Manager Rouche also stated that Signor Bassi had left in Paris unforgettable remembrances and that his return would be welcomed.

Says the New York Morning Telegraph: "A Faun's Afternoon," the Russian ballet, was very, very hilarious. Glad they didn't attempt to show us what he did with his evenings."

## AMERICAN ACADEMY OF DRAMATIC ARTS

Connected with Charles Frohman's Empire Theatre and Companies  
RECOGNIZED AS THE LEADING INSTITUTION  
FOR DRAMATIC TRAINING IN AMERICA

Founded in 1884  
For catalog and information apply to the Secretary, Room 152  
Carnegie Hall, New York.

## EVELYN STARR

VIOLINIST

Management: Haensel & Jones, Aeolian Hall, New York

## WESTENBERGER

MEZZO CONTRALTO

Apply Cable Musical Bureau

## Zoellner Quartet

Tour 1916-17  
Now Booking

HARRY CULBERTSON  
Fine Arts Building, Chicago

## Florence Wiley-Zerbe

.. SOPRANO ..

Concerts

Recitals

Manager:

JOHN B. REYNOLDS,  
Alvin Theater, Pittsburgh

## GRACE KERNS Soprano

St. Bartholomew's Church  
New York

Management: HAENSEL & JONES  
Aeolian Hall, 29 W. 42d St., New York

Telephone 6427 Bryant

## CLEVELAND WELCOMES OLIVE FREMSTAD.

**Diva's Program Arouses Renewed Enthusiasm — Recent Tonal Events.**

10112 Hampden Avenue,  
Cleveland, Ohio, January 24, 1916.

The last concert of the fourth season of Friday Morning Musicales at the Hotel Statler, under the direction of Mrs. Felix Hughes and Mrs. Franklyn B. Sanders, was given by Olive Fremstad. The program was much the same as that given by the singer at her recent New York recital, including songs by Schumann, Schubert, Wolf and Strauss; a group of Scandinavian songs by Petersen-Berger and a group of songs in English. Mme. Fremstad, who has long been a favorite in this city, was in fine voice, and her happy mood soon captivated her hearers, who received her royally and enthusiastically. She was delightful in the lighter lyrics of Wolf, Schumann and Strauss, but it was in the intensely dramatic interpretation of Schubert's "Erl King" that she was most convincing. The Scandinavian group was beautifully done and gave much pleasure to the audience. After insistent applause Mme. Fremstad sang, as an encore, to her own accompaniment, a Swedish folksong.

Ellmer Zoller accompanied Mme. Fremstad in a thoroughly artistic manner.

### LECTURE-RECITAL CLUB PROGRAM.

The Lecture-Recital Club presented Mrs. Harry D. Norvell in a mono-dramatic interpretation of Edward Sheldon's play, "Romance," on Thursday afternoon, January 20, at the home of Mrs. C. A. Nesbitt. Mrs. Norvell was assisted by Dolores Reedy Maxwell, contralto, who sang an aria from "Mignon" and a group of French songs, with accompaniments by Belle Fauss.

### YOUNG OLD MEN ENJOY MUSICAL PROGRAM.

Eleanor Patterson, contralto, of New York; Camille Firestone, violinist, and Caroline M. Lowe, organist, presented an interesting program at Engineers' Hall on Friday evening, January 21, for the benefit of the Young Old Men's Association. DOLORES REEDY MAXWELL.

### Artistic Moving Picture Music.

In the Swanson Circuit News of January 12, 1916 (published every week in Salt Lake City, Utah, in the interests of motion pictures), there appeared the following remarks regarding Prof. John J. McClellan, the organist, and the exceptional musical equipment which he has built up at the American Theatre in Salt Lake City:

In the American Theatre the orchestra which has been built up by Professor J. J. McClellan is accredited as ranking second to none in the motion picture ranks in the country. In fact, few orchestras in any sort of theatre even attain the rank of the American concert orchestra. The policy of the house is to give a musical program that is real music, the best of the classics, the light operas, some of the more popular airs and music which at the same time lends an atmosphere to the photodrama which may be shown on the screen. At no time, however, is the music sacrificed.

Patrons of the American very often stop at the box office on their way out of the theatre to voice their appreciation of the music at the American Theatre. Others sometimes telephone, making a request for a special number. A notable appreciation of the work of the orchestra, under the direction of Professor J. J. McClellan, is contained in a letter which Manager H. A. Sims received a few days ago from B. G. Austin, vice-president of the Austin Organ Company, one of the biggest manufacturers of pipe organs in the world. His letter follows: "After seeing you with Mr. McClellan the other evening, I went down into the theatre and heard the orchestra and organ, and I wish to congratulate you particularly for the excellent musical programs you are giving the public at Salt Lake City. I certainly enjoyed it very much, for, with the excellent orchestra, under the direction of Mr. McClellan, and with the organ also, the musical program was such that one seldom has an opportunity of hearing, and it would seem to me that such excellent music will not fail to give the proper financial results. It was certainly more than worth the price of admission to hear the music alone, and with the larger organ and orchestra combined, I doubt if such a musical program can be heard anywhere else in the Middle or Far West."

### Mortimer Wilson in Gainesville.

Mortimer Wilson, who has been doing professional work in Atlanta, Ga., for the last year or two, has left that city to accept a position as head of the music department of the Brenau College Conservatory at Gainesville, Ga.

### McCormack to Sing in Latin.

A special feature of the program to be offered by John McCormack, at his recital in Carnegie Hall, New York, Sunday afternoon, February 13, will be the introduction of

two sacred songs, "O Sanctissima" and "O Salutaris Hostia," the music of which has been especially arranged for him by Fritz Kreisler. They will be given in the original Latin text.

### FLONZALEY QUARTET PLAYS BEAUTIFULLY.

**Best String Quartet Delights a Packed House with Lovely Performance.**

Aeolian Hall, New York, was filled on Tuesday evening, January 25, as it always is whenever the Flonzaley Quartet makes music in the metropolis. Loud and long applause is not necessarily indicative of great musical culture on the part of the audience, but the close attention paid to this delicate chamber music is a criterion of taste of those who fill Aeolian Hall for every concert given by these eminent artists.

Schubert's melodious and poetic A minor quartet, with the familiar theme in the andante, and the interesting Hungarian rhythms throughout, was the opening number. It is

## THE BILTMORE SERIES OF MORNING MUSICALES

Management MR. R. E. JOHNSTON  
BALLROOM OF THE HOTEL BILTMORE  
Madison Avenue and Forty-third Street

THE HOTEL BILTMORE begs to announce a series of eight Morning Musicales to be given at eleven o'clock on the following dates, during Season 1915-1916.

|             |             |            |             |
|-------------|-------------|------------|-------------|
| November 5  | December 3  | January 21 | February 11 |
| November 19 | December 17 | January 28 | February 25 |

### Artists Engaged Are As Follows:

|                      |                     |
|----------------------|---------------------|
| FRANCES ALDA         | GIOVANNI MARTINELLI |
| HUGH ALLAN           | MME. MELBA          |
| LUCREZIA BORI        | MARGARETE OBER      |
| CLARENCE BIRD        | ROSA OLITZKA        |
| ENRICO CARUSO        | LUCILE ORRELL       |
| MISCHA ELMAN         | IGNACE PADEREWSKI   |
| GERALDINE FARRAR     | MARIE RAPPOLD       |
| ANNA FITZIU          | ANTONIO SCOTTI      |
| MABEL GARRISON       | LOUIS SIEGEL        |
| LEOPOLD GODOWSKY     | ANDREAS DE SEGUROLA |
| ROSINA GALLI         | ALBERT SPALDING     |
| JOSEF HOFMANN        | ADA SASSOLI         |
| LOUISE HOMER         | ANDRE TOURET        |
| BEATRICE DE HOLTHOIR | MARY WARFEL         |
| FRITZ KREISLER       | REINALD WERRENATH   |

Reserved Seats, \$3.00

Boxes Seating Six, \$30.00

Orders for seats and boxes may now be sent (accompanied by check) to MR. R. E. JOHNSTON, 1431 Broadway and tickets will be forwarded by return mail. Tickets on sale at Biltmore Box Office during the week of each concert.

KNABE PIANO USED

superfluous to describe the performance, which was of the Flonzaley variety at its best. Of the composition, however, it may be said that composers presumably would write like Schubert if they could. Lacking his inexhaustible fund of melody they must resort to quips and pranks such as Max Reger has employed to make his trio, op. 77, passably interesting. It has four movements, of which the scherzo has the most character and attractiveness. The finale, however, is a tantalizing movement, with its fragments of Haydnish tunes and modern effects jostling each other continually and leaving no definite impression at all, except that the fuel was damp and the fire refused to burn. And why does a modern composer write string trios? Surely a quartet at its best is thin enough to ears accustomed to orchestras and concert grand pianos. Max Reger, nevertheless, must be given credit for making his trio sound complete. The second violin could hardly have been missed at this performance.

Beethoven's C major quartet, op. 59, No. 3, completed the program, and made one think that string quartet music has not advanced very far since Haydn, Beethoven and Schubert laid down their pens. A comparison of the operas of Haydn's day with those of the twentieth century will soon show where a far greater progress has been made.

### Litta Grimm Gives Pleasant Hour of Music.

Litta Grimm, contralto, gave a delightful musicale in her new and beautiful studio, 605 West 112th street, New York, recently.

This charming contralto has made a specialty of Lieders, and on this particular occasion delighted her guests with

songs of Schubert, Strauss and Brahms; also a group of French songs, and a group of modern English by Ward Stephens, with the composer at the piano.

### THE WOMAN ORCHESTRAL PLAYER.

[From London Music.]

For some time past the girl who was thoroughly skilled in the playing of some stringed instrument has found it a comparatively easy matter to obtain engagements of an orchestral nature, says M. O'B., writing in the Daily Chronicle.

Peculiarly suited to the work, both on account of the delicacy of her fingers and touch, and the artistic sense—often inaccurately described, by the way, as romance or sentimentality—so common to her, a woman string instrumentalist with talent and training has never found her sex any sort or kind of barrier to success. In fact, it has been said that in this branch of the fine arts the really musical woman could be excelled by no man other than a genius.

With this prestige at the back of her, therefore, the woman player of these troublous times is in considerable demand; indeed, in some quarters the demand is said to be in excess of the supply. The war, so cruelly depriving the profession of so many of its male members, compelled women to come forward with alacrity, and there being so large a number ready qualified to fill the vacant places, there was little time lost in installing these recruits in a position that might be said to be thoroughly secure but for the fact that so far they are totally unorganized.

In an interview with Stanley Grainger, secretary of the National Orchestral Association, I learned that the question of admitting women as members on the same terms as men is to be dealt with in a very short while.

"By extending our membership to women and supporting their interests," he assured me, "we shall not only benefit them in every way, but be in a position to obviate the undercutting which puts men at a great disadvantage in the profession."

Mr. Grainger feels very keenly that if a woman is thoroughly efficient in her work she should be in receipt of a salary equivalent to that earned by a man with the same qualifications, and that until this professional equality is an accomplished thing it will not be a very easy matter for men to welcome women into the orchestral world.

Of course, one of the most difficult of the several problems that have arisen as the result of woman's fuller entrance into this profession, is that for which the non-self-supporting artist is responsible. While to her a wage of thirty shillings per week is decidedly useful as pin money, it is obviously insufficient salary for the man, who, while competing with her, depends upon his art for not only his own livelihood, but probably the upkeep of a home. And this class of woman worker is met with in numbers in this as, in fact, every profession and occupation.

But naturally much would be accomplished in the way of solving such problems if, as Mr. Grainger hopes, the association makes provision to consider applications for membership from the feminine sex.

Quite one of the biggest fields for women's activity is that provided by the cinematograph, the majority of the best theatres both in London and the provinces now employing string bands. The work of "film accompanying" requires no little versatility and artistic power; thus experience in this line of musical work is generally regarded as an excellent recommendation. Besides, it is quite a commonplace in the profession that anyone who can stand the strain of cinema theatre work, which is frequently enhanced by the punctiliousness of the management, can stand pretty well anything.

In spite, however, of the skill and energy demanded by picture house work, it is not usually at all difficult for a beginner to obtain a berth in such an orchestra, provided at the same time that her lack of experience is not synonymous with lack of ability. In fact, I believe, a girl musician desirous of making a start is generally advised by her more experienced coworkers to make her debut in this way.

One lady who had been doing well in the capacity of agent for string bands, tells me that with the arrival of next spring she intends inaugurating seaside bands composed entirely of women. It is certainly an enterprising project; but one that ought to succeed in face of the popularity the girl instrumentalist has won for herself by her ability and willingness to fill the vacant places necessitated by the war, thus contributing her share to the national effort to keep things as healthy and happy and as normal as possible during these anxious, nerve racking, and thoroughly abnormal times.

HENRIETTE  
**WAKEFIELD**

## CONTRALTO

5 Seasons Metropolitan Opera Co.  
Available for Concert, etc.  
ENTIRE Season 1915-1916

### Exclusive Direction:

Walter Anderson,  
171 West 57th Street,  
New York

## BLANCHE MANLEY

LYRIC SOPRANO BOSTON OPERA CO.

Address care Musical Courier, 437 Fifth Ave., New York

**J. B. WELLS** TENOR  
Foster & David, Mgrs., 500 Fifth Ave.  
Personal Address:  
309 W. 95th St. Tel. 4658 River  
A limited number of pupils accepted.

**YEATMAN GRIFFITH**  
Teacher of FLORENCE MACBETH, Prima Donna Coloratura, and other prominent Artists and Teachers  
318 WEST 82d ST., NEW YORK CITY Tel. Schuyler 8537

**EVAN WILLIAMS** TENOR  
Akron — Ohio  
Management: THE WOLFSOHN MUSICAL BUREAU

**Ellmer Zoller**  
PIANIST-ACCOMPANIST WITH MME. FREMSTAD  
Studio: 28 West 63rd St., New York. Phone: 7339 Columbus.

**MARIE SUNDELIUS** Soprano  
Exclusive Management:  
GERTRUDE F. COWEN 1451 Broadway, New York

**MARGUERITE DUNLAP**  
CONTRALTO. Concert—Recital—Oratorio  
Western Representative, Iris Paddleton, Tower Bldg., Chicago  
Exclusive Management  
GERTRUDE F. COWEN, 1451 Broadway, New York

**ROMUALDO SAPIO** Formerly Conductor Metropolitan Opera, New York, and having coached the majority of great operatic artists, among whom: Adelina Patti, Nordica, Tamagno, Etc.  
VOCAL STUDIO, 65 CENTRAL PARK WEST, N. Y.

**JOHN McCORMACK**  
In America Entire Season 1915-1916  
EDWIN SCHNEIDER, Accompanist  
Always and only under personal management of Chas. L. Wagner 1451 BROADWAY NEW YORK  
Steinway Piano Used

**ALICE NIELSEN**  
PRIMA DONNA SOPRANO  
AMERICAN CONCERT TOUR  
ENGAGED AT METROPOLITAN OPERA HOUSE THIS SEASON  
STEINWAY PIANO USED  
1425 Broadway - New York City

**N. Y. COLLEGE OF MUSIC**  
128-130 East 58th Street  
Announces the engagement of THEO. SPIERING, the eminent violinist and conductor  
DESIDER JOSEF VECSEI, the noted pianist  
EMMA LOEFFLER, Dramatic Soprano  
RUBIN GOLDMARK, the eminent composer and instructor, Head of the Department of Theory  
CARL HEIN, AUGUST FRAEMCKE, Directors  
Catalog on application

**Oscar Saenger**  
TEACHER OF SINGING  
From the rudiments of tone placing to artistic finishing for concert, oratorio, recital and opera: Teacher of famous opera and concert singers, among whom are Mme. Marie Rappold, soprano; Miss Florence Hinkle, soprano; Miss Mabel Garrison, soprano; Miss Helen Warrum, soprano; Mme. Bernice de Pasquali, soprano; Mr. Rudolf Berger, tenor; Mr. Heinrich Hensel, tenor; Mr. Orville Harrold, tenor; Mr. Paul Althouse, tenor; Mr. John Young, tenor; Miss Lila Robeson, contralto; Miss Mildred Potter, contralto; Miss Kathleen Howard, contralto; Mme. Josephine Jacoby, contralto; Miss Sibyl Conklin, contralto; Mr. Henri Scott, basso; Mr. Allen Hinchley, basso; Mr. Louis Kreidler, baritone; Mr. Albert Wiederhold, bass-baritone; Mr. Leon Rains, basso.  
Tel. 687 Lenox STUDIO: 4 East 51st Street, New York

**HERMANN KLEIN**  
Teacher of Some of the Most Successful Singers Now Before the Public  
Co-Editor, Garcia's "Hints on Singing";  
Author, New English Version of "Carmen";  
Translator, Metzler's Mastersongs, "Lieder in English."  
40 Avenue Road, Regent's Park, N. W., London

## REVIEW OF NEW MUSIC.

OLIVER DITSON COMPANY.

### SONGS.

Herbert Bunning.  
"An April Shower" (60 cents). Jolly words and jolly little tune. Excellent for an encore song.

F. Morris Class.  
"The Unremembered" (60 cents). More melodramatic than dramatic.

Bainbridge Crist.  
"A Bag of Whistles" (50 cents). This is a song which need not make the most musical Irishman blush for his nation, which is more than can be said for most of the so-called "Irish songs" that are popular today. Mr. Crist is a young composer of quite unusual attainments and his compositions are sure to become great favorites with concert singers.

Charles T. Ferry.  
"Love's Confession" (60 cents).  
"Night Holds a Secret" (40 cents).

Not particularly original, but well made and melodious.  
Samuel Richard Gaines.  
"The Mother-Heart" (60 cents). This may be fairly termed over-sentimental, both words and music, but perhaps on that very account has in it certain elements of popular success.

A. Walter Kramer.  
"Two Sappho Fragments" (60 cents). In Mr. Kramer's work there is sometimes an obvious striving after originality which occasionally is apt to result in lack of spontaneity.

William Stickles.  
"I Chose a Rose" (60 cents). This song is the height of conventionality, but written by somebody who knows what singers like to sing. For a popular number it is most effective, especially for tenor.

### SONG COLLECTIONS.

Julia Culp.  
"My Favorite Songs" (\$1.00). The second volume of Julia Culp's contribution to the Ditson "My Favorite Songs" series. Excellent. Already reviewed in this paper.

### WOMEN'S VOICES.

Edvard Grieg.  
"A Spring Cycle" (75 cents). W. Franke Harling had the very clever idea of taking half a dozen of Edvard Grieg's best songs, arranging them for women's voices (three parts) and putting them together to make a capital little work called "A Spring Cycle." Time of performance about thirty minutes. One of the most effective and musically valuable short cantatas for women issued for a long time.

Will C. MacFarlane.  
"Little Almond Eyes" (\$1.00). Graceful little work, full of good tunes with a story much more sensible than the average operetta for amateurs. Sort of a miniature "Mikado."

### ORGAN.

Georges Bizet.  
"Adagietto," from L'Arlesienne Suite (40 cents).

L. Boulé.  
"Festal Prelude" in A (50 cents).

Joseph Callaserts.  
Prelude in D flat (50 cents).

Frederic Chopin.  
Prelude in E minor (30 cents).

Theodore Dubois.  
"Andantino-Reverie" (50 cents).

Charles Gounod.  
Prelude in A flat (40 cents).

Alexandre Guilmant.  
Invocation in B flat (50 cents).

Alfred Hollins.  
Prelude in A (40 cents).

Prelude in E (40 cents).

Otto Malling.  
"Bethlehem" (50 cents).

Victor Marchot.  
Prelude in E (40 cents).

Gabriel Pierné.  
Cantilene in E flat (50 cents).

Serge Rachmaninoff.  
Prelude in C sharp minor (50 cents).

Anton Rubinstein.  
Melody in F (60 cents).

Camille Saint-Saens.  
"Nightingale and the Rose" (40 cents).

Prelude to "The Deluge" (50 cents).

Robert Schumann.  
Melody in G minor (40 cents).

Francis Thome.  
Prelude in F (50 cents).

W. Welstenholme.  
Prelude in G (50 cents).

This is the third series of Ditson's "For the Organ" col-

lection. Like the two preceding ones, it is a capital selection of original and arranged pieces for the organ, the worth of which has long been proved by actual use.

H. A. Wheelodon.  
Prelude in G (50 cents).

### OCTAVO MUSIC. Mixed Voices.

Arthur W. Marchant.  
"Mopsa." Erotic.

George Chittenden Turner.  
"Hail, Land of Freedom." Patriotic.

Frank E. Ward.  
"Mister Sunshine." Negrotic.

### SONGS OF THE RUSSIAN PEOPLE.

Rimsky-Korsakoff.  
"Merry Yuletide" (12 cents).

A. D. Kastalsky (Arr.)  
"Bylinka" (12 cents).

(Traditional).  
"Ballad of the Volga" (12 cents).

M. P. Moussorgsky.  
"At Father's Door" (12 cents).

N. A. Rimsky-Korsakoff.  
"Spinning Top" (12 cents).

"Russian Carol" (12 cents).

P. I. Tchaikowsky.  
"The Nightingale" (12 cents).

W. Zolotareff.  
"The Gipsy" (12 cents).

M. S. Slonoff.  
"The Song of the Cudgel" (12 cents).

(Traditional).  
"Kalinka" (12 cents).

(Traditional).  
"Interrupted Slumber" (16 cents).

S. W. Pantchenko.  
"Oh, If Mother Volga" (12 cents).

V. N. Gartevelde (Arr.)  
"Ballad of the Kremlin" (20 cents).

Dimitri S. Bortniansky.  
"Divine Praise" (12 cents).

(Traditional).  
"Down Saint Peter's Road" (12 cents).

These are edited by Kurt Schindler and sung by his New York Schola Cantorum Chorus. Many of them are special in their appeal, but there are a few (as, for instance, Rimsky-Korsakoff's "Merry Yuletide" and the traditional folk songs "Kalinka" and the "Uninterrupted Slumber"), which are good numbers for any efficient choral organization.

### G. SCHIRMER. SONGS.

Edward Horaman.  
"In the Yellow Dusk" (60 cents).

"Thus Wisdom Sings" (60 cents).

These are two of the best songs we have seen come from an American composer's pen for a long time. "In the Yellow Dusk" is the more elaborate; "Thus Wisdom Sings" more straightforward and direct in its appeal. Both of the songs are difficult to sing, but vocally effective and will grace any program.

Oley Speaks.  
"Life's Twilight" (60 cents). In the style typical of Oley Speaks, simple and straightforward, with a catchy melody and a direct appeal to the hearer.

### PIANO.

Pietro Florida.  
"Longing" (50 cents). A musicianly, tuneful, simple and not difficult number. Comes also for violin and piano and for cello and piano.

Josef Hofmann.  
Four Old Dutch songs (\$1.00). "In Babilone," "Al De Jonge Luijde," "Vader-Lief Kreeg Moeder Lief," and "Contredans."

Charming old Dutch folksongs, capitally arranged for his own favorite instrument by Josef Hofmann. The "Contredans" is a very jolly thing. Mr. Hofmann is using these numbers in his public work this season.

Frederic Chopin.  
"Complete Works for the Piano" (75 cents). One does not know what point to admire most in this capital new edition that is being issued by Schirmer, the clearness of the print, the excellence of the editing by the late Rafael Joseffy, or the literary value and interest of the introductions which precede each volume from that master critic, James Huneker.

### CANTATAS Mixed Voices.

Victor Herbert.  
"The Captive" (75 cents). A dramatic and effective setting of Baumbach's splendid poem (English version by George Harris) by one of our American composers. There are solos for soprano and baritone. An excellent work for choral societies of fairly advanced capabilities.

H. Alexander Matthews.  
"The Triumph of the Cross" (75 cents). A Lenten cantata for soprano, tenor and baritone solos with chorus of

mixed voices and accompaniment for organ. Excellent for use in any church which has a chorus choir with capable soloists. Not particularly difficult. Understandingly written, melodious, but at the same time dignified in character and suitable to the subject.

#### Sigismund Stojowski.

"Prayer for Poland" (60 cents). A cantata for mixed voices with soprano and baritone solos and orchestral or piano accompaniment. If there are Polish choral societies in America this work will appeal to them tremendously on patriotic grounds. But entirely aside from that it is a work of capital musicianship, and, though not easy to sing, strikingly effective when well done.

#### OPERA.

##### Enrique Granados.

"Goyesca." An opera in three tableaux. Vocal score. For comment upon the music of this opera see the notice of the first appearance at the Metropolitan Opera House, New York, which appears on another page of this issue.

#### BOSTON MUSIC COMPANY.

##### SONGS.

##### Bainbridge Crist.

"If There Were Dreams to Sell" (60 cents). An excellent song. Made with thorough musicianship, but yet with a sufficiently strong public appeal to make it useful on any program.

##### • SONG COLLECTIONS.

##### Gabriel Faure.

"Album of Six Songs" (60 cents). Gabriel Faure and Henri Duparc are the two most distinguished writers of French songs of recent years—not excepting Claude Debussy. This is an excellent collection of the first named composer's best songs.

##### Easthope Martin.

"Five Concert Songs" (\$1.50). Most of these songs are long. The piano accompaniment is always elaborate and the vocal parts often so as well. But the content, as a whole, seems more a labor of time and persistence than of love.

##### W. Franke Harling.

"Five Old Italian Airs," adapted to sacred words in English" (60 cents). This volume affords a choir singer, who has a love for real music, a chance to sing something better than the average "sacred songs" of commerce.

#### PIANO.

##### Heinrich Gebhard.

"En Valsant" (90 cents).

"Romance Elegiaque" (70 cents).

"Chocolat" (60 cents).

Three very effective short numbers for piano; the "salon" style in its best refinement. Most original is the "Chocolat," a quaint little march. About fourth grade of difficulty.

##### Benjamin Whelpley.

"Prelude" (65 cents).

"Chanson Ecosaise" (60 cents).

"Menuet Gracieux" (65 cents).

Benjamin Whelpley's works are melodic and his composing conspicuous for cleanliness. Excellent pieces for either teaching purposes or short numbers for advanced pupils to play in recital. Third or fourth grade of difficulty.

#### VIOLIN.

##### Ernest Depas.

Progressive studies for the violin (75 cents).

#### A "TRIO OF THE GARDEN" RECITAL.

##### Lois May Alden's Studio Event.

A recital in Greek costume was given by Lois May Alden, pianist and violinist, at her studio, 135 West Sixty-ninth street, last Thursday afternoon, January 27. Miss Alden was assisted by Josette Dolph Robertson, harpist; Ethel Henderson Newbold, pianist, and Helen Möller, who was seen in Greek dances.

The following program was presented: Sonata in E minor (Grieg), piano, harp, cymbals; "Romance Serenade" (Lalo), "Lament and Tambourine" (Coleridge-Taylor) (from "Gipsy Suite"), violin, piano; nocturne, op. 50 (Krzyzianowski), serenade, op. 4 (Sokotowski), piano, harp, cymbals, dance; menuet in G (Beethoven), "Salut d'Amour" (Elgar), violin, harp; "La Source" (Hasselmans), harp; "Concerto Romantique" (Godard), violin, piano, harp, dance.

#### Oscar Seagle's Success in Kansas.

In Kansas the people are proud of their State University and they want people to see it. So they built it up on top of the only hill there is in Lawrence, Kan., which is all very well in summer, but apt to provide certain difficulties in winter. For instance, the only way that people, who had to climb the hill to listen to the recital which Oscar Seagle gave in the regular University music course could do so, was by hanging on to the iron fence and pulling themselves along, for the sidewalk was simply a glare of ice. After Mr. Seagle had done this himself an hour be-

fore the concert, he remarked to the dean of the university that he was sure no one would be there.

"Don't be afraid," replied that official, "these Lawrence people have the habit of coming to hear things they like." And sure enough, no less than 1,800 of them turned up, filling the auditorium to overflowing, although the thermometer outside was rapidly on the way to the South Pole and registered 35 degrees below zero when the audience left after the recital. Frank Bibb accompanied Mr. Seagle, as usual, and shared in the universal praise which was accorded the recital.

#### FRIEDA HEMPEL TO MAKE AN EXTENDED CONCERT TOUR.

**Noted Coloratura Soprano of Metropolitan Opera Company Will Appear in Many Cities.**

Frieda Hempel, whose season as a member of the Metropolitan Opera Company has about been completed, will make an extended tour in concert, appearing in various sections of the country until June. After that time she hopes that conditions will enable her to sail early in the summer for her home in Berlin. It is her intention to devote her time between several cities of Germany and spend a holiday in Switzerland.

February 15 this singer with the beautiful coloratura voice will give a recital in Carnegie Hall, New York.



FRIEDA HEMPEL AS VIOLETTA IN "TRAVIATA."

Miss Hempel's work at the Metropolitan Opera House has won many admirers for her splendid art, and her appearance in recital is being awaited with deep interest.

#### YVONNE DE TRÉVILLE'S ORIGINAL ADAPTATION OF COSTUME CHORAL CONCERT.

##### Soprano's Second Southern Tour of Season.

For her second Southern tour this season, Yvonne de Tréville has varied the program of her "Three Centuries of Prime Donne" to fit the demands of the various cities she is to visit.

The most original arrangement, however, has been made for Dallas, Texas, where she sings with the Schubert Choral Club, her third reengagement in that city in as many consecutive seasons. The first part of her program is, as usual, devoted to the songs and arias of the time of Louis XIV, and the costumes for herself and her accompanist are of that epoch. The second part, during which Miss de Tréville appears in the quaint crinoline of 1850, will begin with a choral number and all the members of the Schubert Club, dressed in the ruffled skirts and hoops of the mid-nineteenth century, will take part in this.

Miss de Tréville will sing the aria from Bellini's "Puritani," and several Scandinavian songs of Jenny Lind's repertoire.

The third part will consist of the chorus, "Autumn Violets," followed by songs of Carl Hahn, Linn Seiler, and a series of manuscript songs written for, and dedicated to Yvonne de Tréville by Anna Craig Bates, Edith Kuester, Ella May Smith, Charles Wakefield Cadman, James Rogers, Gertrude Ross, Frances Wyman, Gena Branscombe and Arthur Nevin.

This program will be repeated a number of times during the three weeks' tour.



## E. R. Kroeger

*Composer, Pianist, Director of Kroeger School of Music, St. Louis; Member National Institute of Arts and Letters, writes as follows concerning the*

## Mason & Hamlin

PIANOS

Saint Louis, January 21, 1916

Mason & Hamlin Co.,

Boston, Mass.

Gentlemen:—

The new Mason & Hamlin Grand Pianos are, in my estimation, the most perfect product of the piano manufacturer ever given to the world. The tone is the most exquisite quality; the action the most responsive; the scale the most equal possible; the appearance the most attractive. All pianists must recognize their transcendent merit; no matter what makes they play. The public must acknowledge their manifest superiority in every respect. I take this occasion to congratulate you upon achieving so high a standard in the manufacture of a piano.

Believe me,

Yours very truly,

(signed)

ERNEST R. KROEGER.

# CONCURRENT OPINION CONCERNING DAVID HOCHSTEIN.

Press of Various Cities Concede Violinist's High Art.

Last year, after his New York debut, David Hochstein was pronounced by critics a "delightful musical surprise."

This year his New York appearances have established him as an artist of high order. New York is not alone in this opinion. In Chicago, where he played for the first time this season, one of the critics prophesied that he "will be one of the most striking figures of the concert hall," while another, after long and laudatory comments, said that "Chicago is sufficiently connoisseur to deserve the pleasure of hearing him again."

In Boston he aroused reviewers to enthusiastic eulogies. In Buffalo, about two weeks ago, where a special recital had been arranged for him by the directors of D'Youville College, in order to bring him before the public of that city, the critics reported the impression he created in no uncertain terms. Two days after his Buffalo recital, Hochstein appeared in Rochester, his native city, as soloist at the January concert of the Rochester Orchestra. Nothing better describes the enthusiasm with which the violinist was received than the reviews in next day's papers.

Topping a four deck column story with the display head, "Mr. Hochstein Wins Ovation," the Rochester Times goes on to say: "There are in his playing qualities found in few violinists—a graciousness and indefinable charm that are only given to the highly favored. Command of the mechanics of his instrument are, it is needless to say, an essential part of the violinist's equipment. Mere virtuosity can be acquired, and has been by Mr. Hochstein, but his tone, his phrasing, the exquisitely adjusted nuances of his playing are the result of the 'divine spark,' without which even indefatigable study would be unavailing."

"Last night at the Lyceum Theatre he was accorded an ovation such as has seldom been given any soloist with the Rochester Orchestra. He was called out many times after his performance of the Tchaikowsky concerto and the audience was not content, after his group of shorter pieces, until he had added three encores."

"Mr. Hochstein plunged into the splendors of the concerto with an ardor and an inspiration that achieved a reading which the writer has seldom heard surpassed, a reading that one could easily imagine might have moved Pluto to open his iron gates as did the striking of Orpheus' lyre, Tchaikowsky's music was played with communicative



On the boardwalk at Atlantic City. In Madison Square Park, New York City.  
DAVID HOCHSTEIN.

emotion and breadth of style. From the technical point of view the performance was correspondingly brilliant and the very exceptional difficulties of the composition were met with complete ease and assurance. The violinist's second group, the accompaniments of which were played by John Adams Warner, at the piano, comprised four captivating novelties. They were 'Chanson Meditation' of Cottenet, Glazounow's 'Pirouette,' 'Prater Reigen' of Rubinski, and Sevcik's 'Bohemian Dances,' 'The Blue Eyed Maiden.' Mr. Hochstein's first encore after this group was Wieniawski's 'Waltz Caprice.' Then he gave a delightful piece of his own, and, finally, a Brahms waltz. In all of these there were evident his delicate musical perception and the rich, warm lusciousness of his tone."

The Post-Express said: "Tchaikowsky's concerto in D major, his principal number, is a work of great technical difficulty, and merely to go through with it is no mean feat. But David Hochstein not only went through with it, he interpreted it; the exquisite melodies of the allegro vivacissimo were brought out as only a very few violinists, and those the greatest, have succeeded in bringing them out in former years. Of his group of solos with piano accompaniment all were more or less unfamiliar and all were attractive. The 'Chanson Meditation' by Cottenet has a most enchanting melody, the effect of which was notably assisted by John Adams Warner's accompaniment. A popular piece by a friend of the soloist, Rubinski, and the Bohemian dances by his eminent teacher, Sevcik, won hearty applause. No less than three encores were called for, among them the charming melody by Mr. Hochstein himself, which he played here on a former occasion."

The critic of the Herald began a lengthy review with "Both in point of interest and in excellence of performance the program given by the Rochester Orchestra at its January concert in the Lyceum last evening and by David Hochstein, the brilliant young Rochester violinist, was more than ordinarily attractive. Hochstein, making his first appearance before a Rochester audience in nearly a year, never played more brilliantly."

"The interest that Rochester's musical public has in David Hochstein is not altogether due to civic pride. Because he has played here more frequently than in any other city, his talents are more appreciated, and he is recognized as a virtuoso far removed from the class of aspiring young musicians who make their chief plea for attention on the score of friendship. Hochstein has earned the right to be called the great artist, as his playing last night proved beyond a doubt. Indeed, it would take a great deal to convince Rochester that he is not worthy to rank next to Kreisler and Elman."

"Hochstein's playing of the enormously difficult Tchaikowsky concerto in D major was a technical achievement of surpassing brilliance. His perfect obedience to the sudden changes of tempo, his fluent mastery of the scalelike runs and passages, his marvelous tremolo and perfection of nuances were a source of constant admiration and wonder. It is true that at times his playing was merely an exhibition of digital skill, but that was more the fault of the concerto than the player, for in the smooth and melodious canzonetta movement his playing was charged with true interpretative feeling."

## Parlow and Hutcheson Will Feature French Composers.

An event quite out of the ordinary will be a joint recital by Kathleen Parlow and Ernest Hutcheson in Aeolian Hall, New York, Wednesday afternoon, February 9. The Canadian violinist and the Australian pianist have arranged a program of novelty and charm, devoted to solo and ensemble works of French composers. Later, the two artists will appear jointly throughout the country.

# ANOTHER REAL MCCORMACK TRIUMPH, THIS TIME IN CINCINNATI.

The Popular Tenor Disappoints Wiseacres.

In the year 1911 John McCormack did one of the most extraordinary things in his career. He gave a concert in Cincinnati and, instead of crowding the largest hall in the city to the last inch of its capacity, he attracted a comparatively small audience, one whose numbers many another singer would have been glad to attract, but which was distinctly small for a "McCormack audience." Why he did this nobody seems to know. From that time until Friday evening, January 21, this year, John McCormack did not appear at a concert in Cincinnati. None of the local managers would take the risk of a second engagement.

However, Charles L. Wagner and Mr. McSweeney have a great deal of confidence in "John's" ability to "get over" anywhere—do you wonder at their faith?—and they determined to send him to Cincinnati again. They hunted around until they found Mark Byron, connected with the Cincinnati Symphony Orchestra, who was willing to undertake the running of a McCormack concert. The usual advertising was done announcing McCormack for January 21 at Music Hall. The wiseacres shook their heads—but Mr. Byron sold tickets. Four days before the concert he had sold all the tickets there were, including four hundred seats on the stage. It was the first time since Patti last sang in Cincinnati that anybody had filled Music Hall—seating a bit over four thousand people—to such an extent that it became necessary to put seats on the stage.

McCormack came, he sang, and he conquered. There were fourteen separate numbers on his program and the forty-five hundred people or so who filled Music Hall kept on clapping their hands until they had gotten ten encores. It really seems as if John McCormack had "come back" in Cincinnati. It is quite possible that John McCormack will go to Cincinnati again this very year and it is also quite possible that local managers will not hesitate to take the "risk" of a concert; though, at the same time, it is still more probable that Mr. McCormack's manager will give first chance to the one Cincinnati man who apparently had faith in Mr. McCormack's abilities.

As a matter of musical history the MUSICAL COURIER records below the program, which turned out to be extremely successful in teaching Cincinnati the mistake it had made in 1911:

|  |                    |
|--|--------------------|
| I Attempt from Love's Sickness to Fly..... | Handel             |
| Tell Fair Irene.....                       | Handel             |
| Thine Image.....                           | Schubert           |
| Thy Sweet Repose.....                      | Schumann           |
| When Night Descends in Silence.....        | Rachmaninoff       |
| Serenade.....                              | Tchaikowsky        |
| Group of Irish folksongs.....              | Arranged by Hughes |
| Bard of Armagh.....                        |                    |
| Ballynure Ballad.....                      |                    |
| Nora O'Neil.....                           |                    |
| Nellie, My Love and Me.....                | Moffett            |
| The Bitterness of Love.....                | James P. Dunn      |
| Flower Rain.....                           | Edwin Schneider    |
| The Old Refrain.....                       | Kreisler           |
| If You Would Leave Me.....                 | MacDermid          |

## Julia Allen to Sing in New York in March.

On February 28, Julia Allen will be heard in recital at the Empire Theatre, Syracuse, N. Y. This gifted soprano, who recently returned from a long Southern tour, is also booked for appearances in Oswego and suburban towns on February 29 and March 1, 2 and 3. New York music lovers will have an opportunity to hear her in recital in March, at Aeolian Hall.

Miss Allen's successes abroad and in the various other sections of this country where she has already appeared have aroused the interest of people in the metropolis, and her recital promises to be well attended by those eager to hear her in the intimate surroundings of the concert hall.

**Mr. ED. PERRIS**  
Waldorf Astoria Hotel, N. Y.  
Phone, Greely 5400

General Representative for the United States and Canada of the

## SONZOGNO

Musical Publishing House of Milan, Italy, begs to state that he has organized a select private school of singing under the direction of the

**Prof. ROBERTO VITALE**  
COMPOSER

formerly Grand Opera Conductor. Accompanist and coach—Voice culture—Harmony—Fugue—High composition—Orchestration.

Hours to call on the Phone: 10 A. M. till 12.

# KRANICH & BACH Ultra-Quality PIANOS

Words are inadequate to describe the tonal beauty of the Kranich & Bach, but it represents the same enchanting loveliness and unapproachable purity as the tone of a rare old Stradivarius violin, or the matchless tenor of Caruso—a superb individuality that is instantly recognized by everyone, even the novice in music—no one can hear it without feeling that here, indeed, is the realization of tonal ideals—a masterpiece in which some inspired genius has attained exalted heights of tone production far, far above the regulation piano standards of today—beautiful beyond comparison.

Ideal instruments for studio use are the Kranich & Bach Small Grand (5 ft. 4 in.) and the Parlor Grand (6 ft. 1 in.)

Special inducements to music teachers and concert pianists of recognized standing.

**KRANICH & BACH**  
New York



**"MUSIC FOR ALL," SAYS WILBUR A. LUYSER.****Exponent of the Galin-Paris-Chevé Sight Singing Method.**

"Almost every one enjoys music, particularly singing, but it has never occurred to the majority of people that they could be taught to sing," observed Wilbur A. Luyster, director of the People's Chévé Singing Classes in a recent conversation.

"In fact, most people have never attempted it and never heard their own voice, believing that in order to sing one should possess an unusual organ of speech or voice and then spend a great sum of money for its training.

"Now, all this is wrong. Any one who wishes to sing and learn to read notes from the staff as one reads print from a book, should not miss this first night."

Mr. Luyster herewith made reference to a new People's Chévé class for beginners in sight reading, to be formed on this Thursday evening, February 3, at 8:15, at the Art Building, 174 Montague street, Brooklyn, where the class is organized under the joint auspices of the Brooklyn Institute of Arts and Sciences and the Brooklyn Teachers' Association. On this evening every one will be admitted free of charge, no tickets being required for admission.

"No requirements are necessary," Mr. Luyster went on to say, "no previous knowledge of music, nor voice trial.

"Every one present will be taught this first night to sing at sight music from the staff. They will also be able to sing exercises in two parts.

"This new class will continue to meet every Thursday evening and the more advanced classes as follows: The intermediate class on Tuesday evening at 7:30, which began its second term February 1; the semi-advanced class meets as usual on Tuesday evenings at 8:30, the new term having begun February 1; the advanced class will meet on Thursday evening at 7:30 hereafter and continue the balance of the season. At the beginning of a new term of any of the classes visitors are welcome."

A new feature in conjunction with these classes that has proved of great interest to the student and the musicians as well is the formation of an alumni association and choral, the members of which have taken the full number of lessons of the course, and are enabled to do all choral work without instrument, and at sight. This is a body of singers made up of students that have been taught by Mr. Luyster to read music by the Galin-Paris-Chevé method.

At the New York Sight Reading School, 220 Madison avenue, Mr. Luyster is forming a new class especially for prospective church solo singers, who desire to obtain a church position this season.

**HEBREW TABERNACLE CONCERT.****Paul Held's Piano Trio Performed.**

At the concert given by the Hebrew Tabernacle, New York, on Sunday evening, January 30, a trio for piano, violin and cello by Paul Held received its first New York presentation. This work, which is rich in melodic inventions and contrapuntally well developed, was greatly appreciated. Its reading by Messrs. Geller, Leadau and Bronstein was adequate.

Dora da Vera, soprano, sang two charming songs from the pen of Paul Held, "Des Kindes Gebet" and "Der Kuss."

The other numbers on the program were: Organ solo, "Barcarolle" (Faulkes), Irving Geller; tenor solo, from "Die Walküre" (Wagner), Paul Haskell; cello solo, "Kol Nidrei" (Bruch), E. Bronstein; soprano solos, from "Louise" (Charpentier) and "Bohème" (Puccini), Gertrude Stadholz; organ solo, "Bagpipe" (Yon), Irving Geller; violin solo, "Chanson de Nuit" (Elgar), Fred Landau; "Cry of Rachel" (Salter), Dora da Vera; tenor solo, from "La Juive" (Halevy), Dr. Paul Held, and toccata (Boellmann), with Lina Sosno at the piano.

**Two Impromptu Operatic****Performances for Gertrude Auld.**

Gertrude Auld's extensive operatic repertoire enables her to be ever ready. A recent experience which marked the soprano as a dependable singer in an emergency may prove of interest to the many friends of her splendid art. At 2 o'clock on Saturday afternoon, January 15, the director of the opera company which has been appearing at the Gotham Theatre, New York, called upon Miss Auld

to sing in "The Barber of Seville," which was scheduled for 3 o'clock that same afternoon. There was no hesitancy on Miss Auld's part. She was confident of her knowledge of the work, and her performance fully justified her confidence, for she has never sung Rossini's opera better. The next afternoon (Sunday) she sang in "Rigoletto" with the Italian Opera Company at Newark, N. J., where she likewise scored with her audience.

**FLAATEN PUPIL DOES MASTER****CREDIT IN RECENT EVENT.****Other Conservatory Pupils Heard with Pleasure.**

Duluth, Minn., January 24, 1916.

John Moody, violinist, of Cloquet, Minn., one of Gustav Flaaten's prominent pupils, gave a recital recently at the Flaaten Conservatory of Music before a musical and appreciative audience. Mr. Moody was assisted by Ruth Trolander and Rosamond Rasitti, vocalists, and Dorothy Ekstrom, reader, also from the conservatory.

Mr. Moody's program consisted of numbers by Franz Reis, Tschaikowsky, Sarasate, etc. Among his numbers the Reis adagio displayed his large, luscious tone, and the

**HUGH ALLAN****Distinguished American Baritone****LIST OF DATES:**

November 1st, Plainfield, New Jersey; November 4th, Jersey City, New Jersey; November 9th, New York City; November 11th, Newark, New Jersey; November 13th, New York City; December 3rd, Biltmore Hotel, New York City; December 4th, Mozart Society, New York City; December 16th, Boston, Massachusetts; December 24th, Freundschaft Club, New York City; January 12, Schola Cantorum, Carnegie Hall, New York City; January 18th, St. Louis, Mo., with the Morning Choral Club; January 23rd, St. Louis, Mo., with the St. Louis Symphony Orchestra; January 28th, Quebec, Canada; January 31st, Montreal, Canada; February 3rd, Ottawa, Canada; February 16th, Mozart Society, New York City; February 17th, Toronto, Canada; February 19th, Lancaster, Pa.; March 3rd, New Rochelle, N. Y.; March 7th, joint recital at Carnegie Hall with Anna Fitzgibbon, soprano; March 21st, Syracuse, N. Y.; May 6th, White Breakfast at Hotel Astor with Mozart Society.

**Exclusive Management:**

R. E. JOHNSTON, 1451 Broadway, New York City

"Perpetuum Mobile" his fine technic. He played the whole program with fine understanding. Mr. Flaaten can justly be proud of his pupil.

Kathryn Wilson, also of Cloquet, and a student of the conservatory, accompanied Mr. Moody with delicacy and certainty.

The reading, "The Soul of the Violin" (Merrill), rendered by Dorothy Ekstrom was especially suited to the program and was given in a sweet and dignified manner.

The two singers were by no means small factors in the entertainment, both receiving their share of applause and attention.

**Harriet Story Macfarlane in New York.**

Harriet Story Macfarlane, mezzo-contralto, is in New York for a short visit, enjoying the opera and the various musical offerings which the metropolis has to present. On Friday evening, January 28, Mrs. Macfarlane was heard in duet recital with A. C. Jackson, baritone, at Memorial Hall, Pittsburgh, Pa. The following night she sang in Wernersville, Pa., and reached New York early this week.

On Sunday, January 23, Mrs. Macfarlane gave a recital at the Museum of Art, Detroit, Mich., before a large and delighted audience. Her program was as follows: "Song of Thanksgiving"—"America" (Tyler), "War" (Rogers), "Peace" (Ross), "I've Been Roaming" (Horn), "Night in the Desert" (Ross), "Where My Caravan Has Rested" (Loehr), "Call Me No More" (Cadman), "Ho! Ye Warriors" (Cadman), "Wind Song" (Rogers), "In My Garden" (Liddle), "The Birth of Morn" (Leoni), "Ave Marie" ("Cavalleria Rusticana") (Mascagni).

A Chicago manager who happened to be in town and dropped in at the concert for a few moments declared it to be the most interesting recital he had heard this winter. And as Mrs. Macfarlane's concerts invariably contain unique and interesting features, it is not difficult to understand his remark.

**JOSEF HOFMANN PLAYS VARIED PROGRAM.****Pianist Greeted by Large New York Audience.**

On Saturday afternoon, January 20, Josef Hofmann gave a piano recital in Carnegie Hall, New York, to an audience which filled every part of the large hall, including the platform itself. The program began with Beethoven's "Sonata Appassionata," and ended with Chopin's B flat minor sonata, with a variety of lesser works between.

Mr. Hofmann is apparently able to understand each work from the composer's point of view. At any rate, he does not Hofmannize every composition into a uniform style. His playing of the "Sonata Appassionata," in which the classical Beethoven is reaching out toward romanticism, was quite different from his interpretation of the Chopin sonata, in which a poet of passion and romantic imaginings is striving to express himself in classical forms. The long pauses, poignant accents, strong rhythms and violent climaxes in Beethoven's sonata were perfectly in keeping with the adjective, appassionate. If memory serves, after a long lapse of years, Rubinstein used to play that march from the "Ruins of Athens" exactly as Josef Hofmann played it Saturday—that is to say, from a whisper to a crash and then to a whisper again.

The program contained as well a melody by Gluck, transcribed by Sgambati; an impassioned "Vers l'azur," by Stojowsky; an effective, brilliant, graceful, concert study by Sternberg; four old Dutch songs, transcribed by Josef Hofmann; an immensely difficult and interesting transcription by Godowsky of the "Fledermaus" waltz, by Strauss, and Chopin's impromptu in A flat major and value in C sharp minor. There were several extra numbers.

**American Academy of Dramatic Arts****Gives Third Performance at Lyceum Theatre.**

The American Academy of Dramatic Arts and Empire Theatre Dramatic School gave the third performance of its thirty-second season at the Lyceum Theatre, New York, January 28, the matinee being well attended, as is usual at all the plays given by this representative school. This audience encouraged the young players with close attention and liberal applause. The school well deserves the interest of every lover of dramatic art, and the fact that pupils come from every corner of the United States, and foreign countries also, speaks volumes for the reputation it enjoys under the direction of President Franklin H. Sargent. The refining influence of the teachers and members of the faculty is soon made evident in the work and manner of the pupils.

"The Rest Cure," comedy in one act, by Gertrude Jennings, was presented as a curtain raiser. Robert Cook as the querulous patient was the central figure; he played his part fittingly. Others in the cast included Ethel Remy, Marie L. Pecher, Madalynne D. Conner and Violet Egan. The second play was "The Eldest Son," drama in four acts, slow of action, the theme a well worn problem. The actors deserve much credit in having held the attention of the audience by their clever handling of their roles. Deserving special attention were handsome Clifford Bennett, refined and graceful Lila Eccles, and the pretty and attractive Mona Kingsley. The others who collaborated were: Patterson McNutt, Guy Douglass, Stanley Stanton, Leonard B. Elms, C. Walton Vail, William Crowell, Joseph S. Bell, Francis Littleton, Thoda Cocroft, Clementine Walter, Lorette Donlin, Eleanor Brady and Dorothy Dooley.

**Sarah Sokolsky-Freid to Give New York Recital.**

Sarah Sokolsky-Freid, concert pianist and organist, will give her first New York recital at Aeolian Hall, on Saturday evening, February 5, when she will play the following program:

Organ, Toccata and fugue in D minor.....Bach  
Piano—  
Andante con variazioni.....Haydn  
Sonata, op. 57.....Beethoven  
Organ, Variations on a theme of Bach.....Franz Liszt  
Piano—  
Scherzo, E. minor.....Mendelssohn  
Babbling Brooklet.....Wronblewski  
Etude, op. 25, No. 7.....Chopin  
Feuerzauber, from Die Walküre.....Wagner-Brassin  
Capriccio in B minor.....Reger  
(First time in America.)  
Piano, Ballade in G minor.....Grieg  
Organ, Fantasia and fugue on B-A-C-H.....Reger

# EMMY DESTINN

## PRIMA DONNA

Metropolitan Opera House, N.Y.

Personal Representative, OTTOKAR BARTIK, 370 Lexington Avenue, New York

## Marquis de Trabadelo

4, rue Marbeuf, Paris

**WAGER SWAYNE** Pianists Prepared for Public Appearances  
STUDIO: 76 EAST 91ST STREET, NEW YORK.  
Teaches in Boston, Wednesdays, Steinert Hall.

**MARTINUS SIEVEKING** Pianist  
INSTRUCTION BY A NEW METHOD  
Will open studio in New York February 4.  
Temporary address, care of Musical Courier.

**FREDERIC MARTIN** BASSO  
PUPILS IN SINGING RECEIVED MONDAYS AND FRIDAYS.  
Studio: 532 West 111th St., New York. Phone 4930 Morningside.

**GEORGE CARRÉ**  
TENOR  
15 East 10th Street Tel. 2927 Stuyvesant New York

**THE DEVERELL SCHOOL FOR GIRLS**  
9 rue de Chailiot, Paris, France  
(Champs Elysées)  
LANGUAGE, ART, MUSIC  
Until War Is Over—Branch School, New York City,  
37 MADISON AVENUE

**L. d'AUBIGNÉ**  
Teacher of Singing  
Address: 30 Ave. Kléber Paris

**Florence Macbeth**  
PRIMA DONNA COLORATURA  
Chicago Grand Opera  
Exclusive Management:  
Wolfsohn Musical Bureau, 1 West 34th St., N. Y.

Jean de Reszke  
53 Rue de la Faisanderie  
Paris

**LAMPERTI-VALDA**  
SCHOOL OF SINGING  
61 AVENUE NIEL PARIS, FRANCE  
Temporarily in New York, 8 West 52d Street  
**MME. GIULIA VALDA**

**VON STEIN ACADEMY OF MUSIC**

"The Pacific Coast's Great Conservatory of Music"  
826-828 So. Broadway, Los Angeles, Cal.

Unexcelled tuition and study advantages  
for the serious student of music

Special Summer Normal Course for Teachers

**PAUL DRAPER**  
TEACHER OF SINGING  
AND THE INTERPRETATION OF SONG

Personal address: 24 East 37th Street  
Phone: Plaza 8645

For concerts, recitals, etc., address:

**LOUDON CHARLTON**  
Carnegie Hall New York

## FRANCES INGRAM'S TALENTS HAVE WON WIDE RECOGNITION.

### Press Statements Enthusiastic Over Contralto's Work.

When Frances Ingram sang with the Chicago Opera Association, December 9, 1915, the role of Suzuki, the contralto was the recipient of praise of this trend:

One person on the stage, and one only, came anywhere near looking like the nationality intended. That one was Frances Ingram, in the role of Suzuki. She was also far and away the best singer on the stage. When she had a line to deliver it stood out above the others like a ray of light.—Chicago Journal.

Miss Ingram's Suzuki was excellently sung and sympathetically played.—Chicago Herald.

Frances Ingram, the Suzuki, ably seconded her with singing of noble tone and with legitimate, eloquent pantomime. Hence when the "One Fine Day" aria was sung its effect was electric.—Chicago Daily Tribune.

Frances Ingram played Suzuki with sympathetic feeling and sang with rich, full tones and appreciation for the music.—Chicago Evening Post.

Miss Ingram made a fine impression indeed with her work as Suzuki. Except for some scarcely noticeable indications of inexperience with the role, it could be said that the part has seldom been so well sung.—Chicago Daily News.



FRANCES INGRAM,  
Contralto.

After the Chicago Opera performance of "La Gioconda," December 12, the Chicago Tribune said:

Frances Ingram, as La Cieca, was the bright, particular star of the function.

The contralto has been variously applauded on many other occasions, as follows:

The new organization bids fair to be better in many respects than ever was the former one. It has in Mme. Destinn the best dramatic soprano in its history and the best contralto in Miss Ingram. There have been other contraltos who were in most cases ambitious to invade the realm of the sopranos. This sooner or later affected their contralto singing. Miss Ingram preserves the true contralto quality, full toned and smooth, and it is of strikingly beautiful nature.—Chicago Daily Journal, November 16, 1915.

... The glorious voice of Frances Ingram, who sang La Cieca, Gioconda's blind mother. The enthusiastic climax of acclaim in the first act was all hers. Colloquially speaking, the house "rose at her" after her scene with Laura. Operatically, this young singer has a wonderful future. Her voice is one of the richest, warmest of contraltos we have ever heard. Miss Ingram knows also the thousandths of vocal delivery, for her art is thoroughly sincere and dignified.—Chicago Evening American, November 16, 1915.

Miss Ingram, in the part of the blind woman, delivered herself of admirable labors of art. "Voce di Donna" was sung with beautiful tone and with not less beautiful feeling.—Chicago Herald, November 16, 1915.

Miss Ingram, Mario Ancona and Vittorio Arimondi each evoked genuine appreciation of individual interpretations more than worthy vocally and of sturdy histrionic values.

The audience's response was instant at the end of each solo or ensemble of any importance. The first real outburst, it is a pleasure to note, came at the end of a Chicago girl's aria, "Voce di Donna" in the first act. Frances Ingram it was, and Miss Ingram has won her way to responsibility from the debutante's modest beginnings of the first season.—Chicago Daily Tribune, November 16, 1915.

Great interest naturally centered in Mme. Destinn. The great Bohemian artist probably has never sung better. But the audience granted an ovation to an artist who has taken up but a small part of the advance notices, reference being made to the youthful Frances Ingram, who sang the role of La Cieca, the blind mother. The effect of her contralto voice brought forth an ovation which indicated that another great artist had been made in a single night.—Detroit News, November 16, 1915.

The impression created by Frances Ingram in her recital at the Missouri State University, January 13, 1916, is

best told by the following review in the Daily News of January 14:

The Phi Mu Alpha scored another triumph last night in the Frances Ingram concert at the University. . . . Paderewski one night and an opera prima donna the next night are certainly matters of congratulation, especially when both virtuoso and singer appear before crowded houses.

Frances Ingram, who easily ranks first of the world's younger singers, won her audience last night from the very start. In the first place she sang for them as though she were not already famous and admired by the musical world. No schoolgirl on graduation day could have been more charming in her manner or fuller of zest in her work. Nature was kind to Francis Ingram in other ways besides a beautiful contralto voice. She is pretty, she is girlish, very, she is modest and she is enthusiastic.

Naturally Miss Ingram was forced to respond to the most generous applause that a singer has ever received in Columbia. All in all, it was a most delightful concert. Any time that Frances Ingram chooses to come to Columbia she will be most royally welcomed, not only for the sake of her voice, but because she is one of the most winning and one of the loveliest young women who ever visited this city in a professional capacity.

## ALBERT SPALDING AND JULIA CLAUSSEN APPEAR IN NEW YORK JOINT RECITAL.

### Violinist and Contralto Give Brilliant Exhibition of Polished Art.

Encores were the order of the day at the joint recital given by Julia Claussen, contralto, and Albert Spalding, violinist, in Aeolian Hall, New York, on Thursday afternoon, January 27. These popular artists might safely have adopted the well known Sousa plan of printing a short program and trusting to extra numbers for the rounding out of the entertainment. But a commendable compound of modesty and generosity made them offer their hearers a long list, including eleven songs and arias, and eight violin compositions.

Porpora's sonata in G and Schubert's "Rondo Brillant" were the two long numbers selected by the violinist, and Meyerbeer's aria, "O pretress de Baal," was the most important excerpt chosen by the singer. The shorter violin pieces were: Prelude and gavotte for violin alone from Bach's E major sonata, romance in A by Schumann, Lully's aria transcribed for the G string by Albert Spalding, "Habanera" by Sarasate, and the violinist's own version of Paganini's "Campanella."

Julia Claussen's shorter solos were: "In questa tomba oscura," by Beethoven; "Er ist's" and "Der Genesene an die Hoffnung," by Hugo Wolf; "Frühlingsglaube" and "Erlkönig" by Schubert, "Light" by Bauer, "Inter nos" by MacFadyen, "Eventide" by Gröndahl, "My Heart Is Filled with Strife" by Braun, and "Floods of Spring" by Rachmaninoff.

The contralto's rich and lusciously musical voice seemed perfectly at ease throughout a compass that ranged from low G in Wolf's "Der Genesene an die Hoffnung" to the high B flat in the Meyerbeer aria. In addition to a beautiful voice intelligently used, Julia Claussen also has the charm of presence and personality, and she pronounces her words so that they may be understood without the help of a book of verses. It is safe to say that no singer, no matter how well schooled, but lacking actual stage experience in grand opera, could have given such a dramatically convincing interpretation of Meyerbeer's great aria from "Le Prophete" as Julia Claussen gave on this occasion. In broad declamatory recitative, in passages of sentimental tenderness, in sheer brilliancy of execution of rapid runs and prolonged trills, Julia Claussen was beyond criticism. And what a pleasure it is to meet with a combination of mature stage experience in a fresh young voice!

Albert Spalding's admirable art is too well known to New Yorkers to require any detailed descriptions of finger agility, bowing skill, flawless harmonics, perfect intonation, and other qualities a great violinist must possess. The mere fact that he could make Schubert's tremendously long winded and loosely woven rondo the means of earning an inevitable encore is enough to prove his interpretive skill. Temperament and temperature went hand in hand on Thursday afternoon. The stoker of the hall had naturally fired his furnace for January, but the amateur weather man, who appears to be doing duty at present while the old expert is taking a holiday, turned on a dose of May, sweet May. The sun shone and the birds twittered in the branches, while the furnace blazed away.

More than a word of praise is due to the accompanists who helped to make this recital such an emphatic success. André Benoist is, as is generally known, a concert pianist who has devoted himself to the high art of accompanying artists as well as playing the piano part in duet sonatas. And no one who heard Marcel Charlier play the "Erliking" accompaniment for Julia Claussen could have any possible doubt whatever about that accompanist's skill as a pianist.

German musical papers report that a new octet for piano, string, wood and wind, by Waldemar von Baussners, was played in Berlin and Dresden with great success; so much so that it was given a second performance in Dresden.

## RECENT VAN DER VEER-MILLER SUCCESSES.

## Press of Three Cities Enthusiastic in Praise of These Artists.

Following the appearance of Nevada Van der Veer, contralto, and Reed Miller, tenor, in joint recital in Abilene, Tex., the Daily Reporter of that city said:

"Much was expected of Mr. Miller and Mme. Van der Veer, and it is hardly possible that a single hearer was disappointed, for in charm of personality and genuineness of musicianship they left nothing to be desired.

"Mme. Van der Veer, perhaps, is the better schooled artist of the two. Her numbers covered a range of almost every style, each of which was interpreted with rare insight and skill. Her voice is indescribably beautiful and one hesitates to say the usual trite things about it.

"The French and German numbers in her first group were admirable, and she sang the aria of 'Samson and Delilah,' perhaps the most familiar on the program, as only a great artist can. But she scored her highest triumph in a group of English songs that will be long remembered as a displaying of a remarkable voice of wide range and enchanting sweetness.

"Mr. Miller's . . . voice is lyric and delightfully pure as to intonation. One takes at once into account not only his beautiful voice, but a charming and adaptable personality as well. His 'negro sermon' will stay with those who heard it long after other numbers on the program have been forgotten.

"At no time did these artists raise the standard of art so high as in their ensemble work. Perhaps the very best thing from a standpoint of art on their entire program was their first duet, from 'The Jewels of the Madonna.' And of all these it may be said that beauty of phrasing and perfection of blended voices were unfailingly delivered by these, the two most gifted and delightful artists ever heard in the West. Encore after encore was demanded after each group."

Regarding Mr. Miller's appearance in Toledo, the Daily Blade of that city declared: "Reed Miller was delightful; his voice is splendid and he sings with fervor and conviction. He calculates his effects with nice care and so always works up to climax which thrills his listeners. His singing of 'Behold, and see if there be any sorrow' was a masterpiece in its tenderness and deep felling."

Another city which enjoyed the pleasure of an appearance by these gifted artists was Boston, where they sang in "The Messiah." Thereafter the Boston Globe spoke of Mme. Van der Veer as an artist who "sang her music very beautifully," and the Transcript of Mr. Miller as a singer who "is well known on the concert stage. His voice is pure in tone, well controlled; and his conception of the piece was highly artistic."

## ETHELYNDE SMITH SOLOIST

## WITH WASHINGTON CLUB.

## Soprano Heartily Greeted.

Ethelynde Smith, soprano, assisted the Rubinstein Club of Washington, D. C., at a concert given in the ballroom of the Raleigh Hotel, Wednesday evening, January 26. Herndon Morsell is the musical director. One who was there said of the occasion: "Certainly no one could wish for a more enthusiastic reception than Miss Smith had from both the audience and the club. At the end she was obliged to give a double encore.

In the Washington Herald appeared apropos of the concert:

"Rubinstein Club in Its Second Concert. Audience of 700 Hears Well Trained Chorus. Ethelynde Smith Charms as Soloist.

"The soloist of the occasion was Ethelynde Smith, whose light, high soprano voice and clear enunciation pleased the audience so well that she was obliged to respond to encores after each of her numbers. As encore she gave 'A Child's Prayer,' 'French Minuet' (1745), and 'Shadow March,' this last being a delightful little song of a frightened child."

In the Washington Post appeared:

"Second Concert of Season a Musical Treat for Large Audience.

"A large and enthusiastic audience crowded the beautiful ballroom of the Raleigh Hotel to the doors, and the program offered was one that held the interest and attention of the admiring auditors until the final note had been sung. Miss Ethelynde Smith, soprano, was the soloist of the evening. Miss Smith has range, breath control and a keen sense of the lyric and dramatic values of her numbers."

Her numbers were: "Zur Ruh, Zur Ruh" (Wolf); "Niemand Hat's Gesehen" (Loewe); "Wir Wollen Ein Land" (Sinding); "One Fine Day," from "Madame Butterfly" (Puccini), and "Minuet d'Exaudet" (1745) was the encore; "A June Morning" (Willeby); "Slumber Song" (Gretchanow); "Lady Spring" (Harris); "Spinning

Wheel Song" (Foster), dedicated to Miss Smith; "Sunlight," waltz song (Ware); and "Shadow March" (Del Riego), was the last encore which had to be repeated.

## MUSICAL INTEREST AROUSED

## AMONG BIRMINGHAM YOUNG PEOPLE.

## A Commendable Public School System.

Birmingham, Ala., apace with the musical times, believes that "the surest way of bringing enlightenment into any home is through the younger generation," and in that way the public at large is best reached. Hence the recent interest of the children and young people of that city, aroused by a definite public school musical method, is having a reactionary effect on the general public, and in the club work of the city the support of the schools is found to be indispensable.

Just a word in regard to this course: Through the talking machine pupils of all the grades are being taught a real appreciation of music and musical composition. Already 2,000 records, representative of the best in music literature, are the property of the system and at the disposal of the teachers in charge, under the general supervision of Leta Kitts, and these are being comprehensively taught to the pupils.

History of music comes in the high school period of study, but previously in the grades the pupils have become familiar with representative operas, oratorios, symphonies, chamber music, etc. The study of harmony is also a feature of the system and credit is given for the entire course.

From 300 to 400 pupils are studying various instruments in classes of ten, at twenty-five cents a lesson. These include violin, woodwind and brass instruments. Orchestras are being formed.

The Minneapolis Symphony Orchestra will visit Birmingham on February 16, and the older citizens are proud of the fact that so many of its young folk, through the musically public spirited citizens, will be able to listen intelligently and therefore with positive enjoyment to a program made up of Wagner, Rossini, Dvorak, Delibes, Mendelssohn and Strauss, previously taken up at the school. This will be given at the afternoon concert especially for the young people.

Mrs. E. T. Rice, president of the Treble Clef Club, and Mrs. R. F. Johnston are instrumental in bringing the orchestra to Birmingham.

## MAUDE FAY TO SING WITH

## SAN FRANCISCO ORCHESTRA.

## New York Debut To Be Made March 13.

Maude Fay, who is in America on leave of absence, will sing in San Francisco during the middle of February as soloist with the symphony orchestra, Alfred Hertz, con-



MAUDE FAY.

Prima donna soprano, Royal Opera, Munich.

ductor, in a special program. She will also sing in recital there on March 1.

Deep interest is felt in San Francisco in this California artist, as well as in all parts of her native land, and her first New York recital, March 13, in Aeolian Hall, promises to be one of the important events of the musical season in the metropolis.

# THE Knabe Player Grand De Luxe

The same magnificent Knabe Grand you have always known, with the addition of a perfect player action, through which you may have a command of the keyboard, a delicacy of expression that few pianists can equal.

## MIGNONETTE PLAYER GRAND

Length only 5 ft. 2 in.  
Price \$1250 in Mahogany.

## KNABE

WAREROOMS:  
Fifth Avenue at Thirty-ninth Street

## MINNEAPOLIS SYMPHONY ORCHESTRA PLAYS KELLEY'S "ALADDIN" SUITE.

Emil Oberhoffer and His Players Give Fine Treatment  
to Composition Flavored with Orientalism and Re-  
freshing Primitiveness—Amateur Orchestras  
Give Good Account of Themselves—  
Thursday Musical Club Gives Artist  
Program—Northwestern Con-  
servatory Notes.

Minneapolis, Minn., January 25, 1916.

On January 23, at the seventh Sunday afternoon concert of the second series being given by the Minneapolis Symphony Orchestra, Emil Oberhoffer introduced Edgar Stillman Kelley's "Aladdin" suite, written during the composer's residence in San Francisco. At the first analysis the tone color is purely Chinese—all Oriental instruments being imitated by those of the orchestra. The marked talent of Mr. Kelley is in evidence throughout the suite, but culminates in veritable genius in the last two movements. The primitiveness of the music is refreshing.

Kretschmar's "Coronation" march, beautifully played, opened the program. Lalo's overture, "Le Roi d'Ys," with its charming incidental solos for oboe, clarinet, trombone and cello, received a fine rendition. The cello solo played by Cornelius van Vliet was artistic and thrilling. Moskowski's "Moorish" fantasy and "Malaguena," from "Boabdil," was another offering of the orchestra that was the embodiment of Oriental coloring.

The intermezzo, "Clair de lune," from "Werther," by Massenet, was one of the most entrancing numbers ever given by the string section, and Grainger's "Shepherd's Hey" was equally charming. The soloist of the afternoon was Frances Nash, a brilliant pianist from Omaha, Neb., who played the Saint-Saëns G minor concerto with orchestra. Her technic is sparkling and she is as pretty as she is musical. A local critic called her "the Mary Pickford of the afternoon." She has personality and will undoubtedly win her way to fame.

### BANQUET AND ORGAN RECITAL.

J. Warren Andrews, organist, of New York, played in Minneapolis on January 18 at the Plymouth Church, where he was organist from 1890 to 1898. The occasion of his visit was a gala night for the Minnesota Chapter of the American Guild of Organists. A banquet was served at 6.30 p. m. in the social room of the church, when sixty members of this chapter met. Mr. Andrews spoke interestingly of the founding and the purposes of the guild. A spirit of fraternity among the organists of the country has been fostered and a great move is on foot to elevate the standard of church music.

After this delightful talk, Mr. Andrews gave a delightful recital, opening with the op. 42 organ sonata of Guilmant. The "March Funèbre et Chant Seraphique," also by Guilmant, made a deep impression. Bach's D minor toccata and his fugue and passacaglia were greatly admired, and the whole program was uplifting and enjoyable. A large audience assembled for the recital, and the applause which greeted Mr. Andrews was prolonged and sincere.

### SCHOOL ORCHESTRA HEARD.

The Whittier Grade School Orchestra made its initial appearance on January 21 before the Parents and Teachers' Association. Three members of the orchestra directed the three numbers played, which were rondo by Mozart, G major minuet by Beethoven, and the Schubert "Military" march. Two small boys, Herbert Smetana and Joseph Kater, played a violin duet, "Elizabethan Days," by

A. Walter Kramer, accompanied by Margeretha Kater. This orchestra is one of twenty in the grade schools which Ruth Anderson drills.

### JUNIOR SYMPHONY ORCHESTRA.

The Minneapolis Junior Symphony Orchestra, of thirty-five members, gave a concert at the Camels' Auditorium. Dr. Elmer Bunce is director, and the orchestral numbers included Schlegel's overture "The Bridal Party," Mozart's "Magic Flute" overture, Tobani's "Hungarian" fantasy, Beethoven's first symphony, and Wagner's "Tannhäuser" march. In all these numbers the orchestra was well directed and showed good drilling. Helen Claque, soprano, and Russell Morse, cellist, were the soloists.

### MINNEAPOLIS AMATEUR ORCHESTRA.

The Minneapolis Amateur Symphony Orchestra, of forty members, gave an enjoyable program on January 20 at the Donaldson Tea Room for the employees of the Donaldson store. The offerings of the orchestra were "Rakoczy" march by Berlioz, Rossini's overture to "Semiramide," andante from "Surprise" symphony by Haydn, and Strauss' "Artist Life" waltzes. This organization is five years old and the object is to give amateur players a chance to play in ensemble work. The concerts given are always free. Heinrich Hoevel is a proficient director, and he chooses good music, and the orchestra plays well. Martha Cook, soprano, and Marion Baernstein-Baerman, violinist, were the soloists.

### THURSDAY MUSICAL CLUB PROGRAM.

The regular fortnightly artist program of the Thursday Musical Club was given at the First Baptist Church on the afternoon of January 20. Elsa Jacke, pianist, gave a difficult group of solos in a most pleasing manner, numbers such as the Chopin B flat minor sonata, Mozart's "Pastorale varie," Liszt's arrangement of Chopin's "The Maiden's Wish," Chopin's waltz, op. 34, No. 1; Brahms' intermezzo, op. 117; Liszt's "Petrarch" sonata, and a brilliant etude de concert by Schloesser.

Walter Leon, tenor, gave the balance of the program—songs by Donizetti, Chaminade, Rodolfo, Hammond, a group of Swedish and another group of German songs. He was ably supported at the piano by Margaret Gilmore-MacPhail.

### NORTHWESTERN CONSERVATORY NOTES.

Saturday morning, January 15, John Seaman Garns, director of the expression and dramatic departments, gave a reading of "Monsieur Beaucaire," by Booth Tarkington, to a large audience in Conservatory Hall. Mr. Garns has given this reading many times in other cities and has always received praise from newspapers and critics.

Robert Fullerton, of the voice department, gave a lecture-recital before the members of the Cecilia Society on Tuesday evening. His subject was "The Oratorio and the Voice." Mr. Fullerton was assisted by John Beck, of the piano department, who accompanied him and gave a group of piano solos.

At the Woman's Club, on Tuesday afternoon, Mr. Garns gave a reading of Rabindranath Tagore's "King of the Dark Chamber."

The morning dramatic class, under the direction of Mr. Garns, is rehearsing Ibsen's "Pillars of Society," to be given in Stanley Assembly Room in February.

Harriet Gogle sang a group of solos last Friday evening for Plymouth Lodge of the Eastern Star, the occasion being installation of officers.

Mr. and Mrs. Garns, Ethel Alexander and Earl van Dusen are preparing a series of programs to be given during the latter part of this month and February in Faribault, Minn. Mr. Garns gives the first one of the series on January 28.

E. Meretzky Upton, whose course in "Upton Method" has created such a furore in the Twin Cities, is about to start a course of lectures in "Acoustics" for the faculty, pupils and friends of the conservatory. These lectures will be given once a week for the remaining twenty weeks of the school year, and a very small fee will be charged.

RUTH ANDERSON.

### Boudreau, Young-Maruches Joint Recital.

Antoinette Boudreau, soprano, and Alix Young-Maruches gave a joint recital on Sunday afternoon, January 30, at the Princess Theatre, New York, before a large and enthusiastic audience. Miss Boudreau sang French, German and English songs, winning great favor.

Mme. Young-Maruches made an excellent impression with her artistic performance of an air by Matheson-Burmester; minuet, Handel-Burmester; "Les petits moulins au vent," Couperin-Press; "Chanson et Pavane," Couperin-Kreisler; "Giga," Veracini; vorspiel and adagio from G minor concerto by Max Bruch; romance, Rachmaninoff; "Melodie Tartar," Kosloff, and polonaise, Vieuxtemps. She possesses a tone of much beauty, reliable technic and good intonation. The audience showed

appreciation by bestowing liberal applause and insisted on an encore.

The violinist added Chopin's ever popular nocturne. Ellmer Zoller accompanied with artistic finish.

### VON ENDE SCHOOL OF MUSIC

#### RECITAL AND OTHER EVENTS

Continuing the frequent recitals by qualified pupils, Arthur Klein, pupil of Stojowski at The von Ende School of Music, New York, played a program of nine numbers at headquarters, January 28, all of them culled from standard piano literature. The steadiness and memory shown by this young pianist were little less than astonishing; clearness and fine control characterized the Bach-Liszt A minor prelude and fugue, a feat in itself. Beethoven's E flat sonata was full of contrasts, the smooth legato, the crisp staccato (especially in the left hand), and the skillful use of the pedal being the noteworthy features of the performance.

Of course the Chopin numbers were enjoyed, for Chopin interpretation was always a Stojowski specialty, which he is passing on to his pupils. The beautiful grace and tone quality in Stojowski's own composition, a waltz in D major, were remarked, and the formidable power and climax building of the closing Liszt rhapsodie, No. 12, all this made appeal, and brought the young pianist resounding applause. Piano music is evidently a favorite music of audiences at all times, for given a piano of fine tone, a capable interpreter, and there is enjoyment in all that is done. For one thing, it is a definite procedure, this piano playing, not dependent on the momentary personal condition of the player, as is the case with singers; not affected by the heat or cold of the concert room, as with players of stringed instruments. The piano does not sing off pitch, either, and altogether it is the one strictly musical instrument.

Good attendance marked the audience. February 1, Roxane von Ende appeared at the Wanamaker Auditorium, Lawrence Goodman at the piano, in a demonstration of Dalcroze eurhythmic gymnastics.

The von Ende School of Music has issued invitation cards reading as follows:

#### THE VON ENDE SCHOOL OF MUSIC

##### REQUESTS THE HONOR OF YOUR COMPANY

Friday evening, February 4—Violin recital, Nicholas Garagus, artist-pupil of Arthur Hartmann.

Friday evening, February 11—Song recital, Rosamond Young, artist-pupil of Adrienne Remenyi-von Ende.

Saturday evening, February 19—Anton Witke, violin; Vita Witke, piano.

Friday evening, February 24—Piano recital, Henrietta Gremmel, assistant to Alberto Jonas.

Tuesday evening, February 29—Violin recital, Pauline Watson, artist-pupil of Anton Witke.

Admit Two  
Eight-thirty o'clock

44 West 85th Street  
New York City

### Will Rhodes Pleases in Scotch Concert.

At a concert given at Carnegie Hall, Pittsburgh, Pa., on Tuesday evening, January 25, Will Rhodes, tenor, was soloist. The concert was given under the auspices of Clan MacPherson in celebration of the 157th anniversary of the birth of Robert Burns, and naturally the music consisted of Scotch songs. Mr. Rhodes pleased the audience in his solo numbers, which included "Stirling Brig" and the ever popular "I'm Wearin' Awa', Jean." He was also heard as a member of the quartet, which sang "There Was a Lad Was Born in Kyle," and in a duet, "When Ye Gang Awa', Jamie," with May Marshall Cobb, whose lovely soprano voice blended beautifully with Mr. Rhodes' equally fine tenor.

A large and enthusiastic audience warmly applauded his work and paid him many compliments at the close of the program.

## EMMY DESTINN

UNDER THE  
SOLE DIRECTION OF

CHARLES L. WAGNER

1451 Broadway

New York

## L. CAMILIERI CONDUCTOR

Covent Garden and Queen's Hall, London; Théâtre des Champs Elysées, Paris; The Popular Choral Society, Athens; Leading Opera Houses, Italy.

In Spain (Conductor of the Operatic Tournee of Mme. MARIA BARRIENTOS, the Great Prima Donna).

**Mr. Camilieri now available in  
America for Opera, Concerts,  
Choral Societies, Festivals.**

PRIVATE COACHING LESSONS.

STYLE and INTERPRETATION of Operas,  
Oratorios, Arias, Songs.

Address: 640 MADISON AVENUE  
(Cor. 59th Street) Phone: Plaza 2422

## NEWS FROM THE NEW JERSEY CITIES.

**Delegates from New Jersey Cities Meet and Form State Association of Musicians—Second Meeting Called for February 19 in Newark—Newark Festival Local Soloist Contest to Be Held Wednesday Night—Thursday Night Doors of Jersey City Festival Chorus Close to Male Singers; Ladies' Ranks Already Filled—Notes of the Various Cities.**

671 Broad Street,  
Newark, N. J., January 31, 1916.

The New Jersey State Association of Musicians, a new organization, was brought into existence at a meeting of the delegates from various New Jersey cities, held in the rooms of the Newark Musicians' Club, last Saturday. Between thirty and forty persons were present and all were most enthusiastic about the proposed plans. Charles Grant Shaffer, chairman of the committee on public affairs of the Newark Musicians' Club, was in the chair, and Robert Atwood was appointed secretary pro tem.

After much discussion as to the advisability of attempting to organize such an association, its benefits and the chances of recruiting new members, it was finally unanimously decided to form such a society, naming it the New Jersey State Association of Musicians, instead of the New Jersey State Federation of Musicians, as previously referred to. The proceedings were preliminary, however, another meeting being called for Saturday afternoon, February 19, at three o'clock, in the rooms of the Newark Musicians' Club, 847 Broad street (opposite Central Railroad depot), to complete the arrangements for the first convention.

The plans, as presented by Thornton W. Allen, president of the Newark Musicians' Club, and which met the approval of the entire body, call for the formation of a large organization, which shall hold a convention once a year, each time in a different city, the initial convention taking place in Newark because of the opening of this city's 250th anniversary celebration at that time.

It is proposed to hold the convention during the entire week of May 1 to 6, the same time that the Newark Music Festival takes place. The meetings will be held in the mornings. On the evenings of May 1, 2, 3 and 4, and on the afternoons of May 3 and 4, the festival concerts will give the delegates an opportunity of attending six big musical events. On Friday night, May 5, the plan calls for a large banquet, at which prominent men and women of this and other States will be invited to be the guests of the delegates and to address the members; a large number of well known musicians have already consented to be present. On Saturday night, the Newark Musicians' Club proposes to entertain the visitors, probably with a concert and supper, or some kind of an entertainment. Thus, the entire week will be made a busy one for all of the delegates.

The advantages of such an organization were classed in three divisions, social, educational and commercial. Socially, it was stated, such an organization would bring together musicians and music lovers from all parts of the State. New acquaintances would be formed and through the meetings themselves, luncheons and the proposed banquet, many enjoyable times could be made possible.

Educationally, the proposed lectures, talks, addresses and concerts would be of great value to the members. An interchange of ideas and thoughts, and explanations of new or simplified methods of teaching would be most beneficial.

Commercially, some of the advantages named were the publishing of a State directory of musicians; the substituting of orchestra men from other New Jersey cities in place of New Yorkers; the advertising value to the individual teacher; the increase in pupils as a result of the movement to build up music in the State; the publicity it would bring the various cities concerned, and, lastly, but most important of all, the possibility of making New Jersey an important music center which the entire country must in time recognize.

New Jersey now has four big music festivals—Paterson, Newark, Jersey City and Trenton—all of these cities, with the exception of Trenton, have musicians' clubs also. By combining efforts it is believed that the time is not far distant when such monstrous and gigantic affairs can be offered that musicians and music lovers from all parts of the country will find it to their advantage to pay New Jersey at least an annual visit.

One of the principal questions to be discussed again at the next meeting is the advisability of limiting the membership to professional musicians, and also of allowing music lovers to join. It was the opinion of some that active membership should be composed only of professional musicians and that the music lovers should be al-

lowed to enter as associate members. Although it was believed best to allow members to enter as individuals, it is proposed to offer some inducement to the individual musician to become a member through a local organization if there should be one.

Prior to the meeting on February 19 each member is to make an effort to obtain the interest of other musicians in the city in which he or she lives. Letters are to be circulated, and through the newspapers throughout the State it is believed many musicians can be reached. The next meeting will also be an open one, and musicians from all parts of New Jersey are not only invited, but urged to attend. All of the large musical organizations particularly are asked to send delegates so that the meeting will be thoroughly a representative one.

Among those present at the meeting last Saturday were: Charles Grant Shaffer, principal of Eliot Street School, Newark; William H. Rauchfuss, first vice-president of the Paterson Musicians' Club; Caroline S. Evans, Newark; Mr. and Mrs. Albert N. Wyckley, Glen Ridge; Frederick W. Miller, Roselle Park; Marjorie Sears, Bloomfield; Will A. Theuer, Maplewood; Alexander Berne, Newark; Andrew E. Voss and Leo Clusemann, representatives of the Newark Union; Fannie W. Borden, delegate of Paterson Musicians' Club; Bessie S. Spear, delegate of Paterson Musicians' Club; Douglas H. Snyder, delegate of the Paterson Musicians' Club; Mrs. Joseph A. Bergen, delegate of the Paterson Musicians' Club; William Angus, Elizabeth, N. J.; Mrs. Foster Westcott, vice-president of the Jersey City Musicians' Society; S. A. Baldwin, East Orange; George Downing, Newark; Robert Atwood, Newark; Thornton W. Allen, president of the Newark Musicians' Club; George J. Kirwan, Newark; Walter J. Flannigan, Newark, and others. Numerous letters and telegrams were received from musicians of various cities who were not able to be present, among them Mr. Kramer, president of the Paterson Musicians' Club; Samuel Martinique, president of Local No. 3, American Federation of Musicians, Passaic; and Leon Gilmore, vice-president of the Schubert Club of Jersey City, who wrote from Ohio, where he was forced to hurry on business. There were also other letters from musicians who desired to be listed as members and who also offered their support. All were most enthusiastic about the proposed plan and promised the association their cooperation.

Musicians who can arrange to attend the next meeting, February 19, in the rooms of the Newark Musicians' Club, are urged to notify the secretary of the new association, Robert Atwood, 847 Broad street, care of Newark Musicians' Club, Newark, so that necessary arrangements may be made. Those who contemplate being present at that time are urged to remain in Newark in the evening as the guests of the Newark Musicians' Club; it is understood an attractive musical program is to be arranged, followed by refreshments and a social time. Further details regarding the new association may be secured from Mr. Atwood, or from Thornton W. Allen, president of the Newark Musicians' Club, 671 Broad street, Newark, or from the chairman, Charles Grant Shaffer, 18 Hedden Terrace, Newark, or from any of the persons whose names are listed above and who were present at the last meeting.

NEWARK'S LOCAL SOLOIST TO BE CHOSEN WEDNESDAY NIGHT.

Local pianists under twenty-five years of age will be given an opportunity to compete for the honor of appearing on the Newark May Festival program, when the applicants appear in the preliminary contest to be held on Wednesday evening in the Burnet Street School auditorium. Only the members of the chorus will be allowed to hear the competitors. The members of the Festival Advisory Board will act as the judges.

MORE MEN WANTED FOR JERSEY CITY FESTIVAL CHORUS.

More men are wanted for the Jersey City Music Festival Chorus which is rehearsing every Thursday night in the Lincoln High School in preparation for the monstrous series of festival concerts to be held in the Armory next May. Last Thursday night the doors were closed to sopranos and contraltos, but at the request of members of the Advisory Board the doors will remain open one week longer for male singers only. Over fifty new members were added to the chorus last Thursday night and with every member working to bring in new men, it is expected that at least fifty more male singers will be added to the already large list on or before the next rehearsal, Thursday night.

The next rehearsal will be held Thursday night in the Lincoln High School, Harrison and Crescent avenues, Jersey City. New singers are urged to be present at the rehearsal or to send their applications before that time to the office of the Jersey City Festival Association, 149 Newark avenue, Jersey City. Positively no new singers will be admitted after Thursday night.

NEWARK MUSICIANS' CLUB INITIATES SERIES OF INFORMAL SOCIABLES.

Last Saturday night the first of a series of regular weekly Saturday night informal "get together" sociables drew

from forty to fifty musicians, despite the unpleasant weather. Various musical numbers were offered, followed by refreshments and dancing.

It is the purpose of the entertainment committee to hold "open house" every Saturday night hereafter, a different member being placed in charge each week. Another delightful evening is looked for this next Saturday. Members and their guests are urged to attend.

Among those who took part last Saturday were: The Branin Trio (Franklin Branin, violin; Robert Atwood, cello, and Irene Atwood, piano); Arthur Klein, pianist; Mr. Hamilton, baritone; Nelson Oertel, pianist; Franklin Branin, violinist; Charles Tamme, tenor, and a trio extem., composed of Franklin Branin, piano; Robert Atwood, violin, and Alexander Berne, cello.

Advance tickets have been issued for the Newark Musicians Club's public concert, March 7. These tickets, which are to be distributed among the club members, sell for 50 cents each and are exchangeable for reserved seats at the box office, after February 21, or one week in advance of the public sale. Seats at the concert will sell for 50 cents, 75 cents and \$1. George Kirwan, 116 Wickliffe (Continued on page 65.)

**M. E. SODER-HUECK**  
THE EMINENT CONTRALTO, VOICE TRAINER AND COACH  
Maker of many singers now prominent before the public.  
Famous for her correct Voice Placement and Tone Development. Singers prepared for Church, Concert, Opera, and engagements secured. Write for Booklet.  
Metropolitan Opera House, 1425 Broadway, New York. Phone 6221 Bryant

**DAISY ALLEN** LYRIC SOPRANO  
FRENCH AND ENGLISH PROGRAMMES  
Management: INTERNATIONAL MUSICAL BUREAU  
Mathilde McDowell, Director  
337 West 87th Street New York  
Phone 3166 Columbus

1915-16 SEASON 1916-16  
**GRACE POTTER**  
PIANIST  
**MARIE HERTENSTEIN**  
PIANIST  
**FRANCIS MACMILLEN**  
VIOLINIST  
Exclusive Management, J. E. MACMILLEN, 618 Candler Building  
220 West 42nd Street, New York Phone Bryant 8520

"The perfection of Quartet playing."—London Daily Mail.  
The World's Greatest Chamber Music Organization. The

**FLONZALEY**  
**QUARTET**  
Tour 1915-1916 Now Booking  
Management: LOUDON CHARLTON, 868 Carnegie Hall, New York

**JULIA HEINRICH**  
For three years Dramatic Soprano of the famous  
Hamburg Opera, now a member of  
**THE METROPOLITAN OPERA HOUSE**  
Will be available for Concerts and Song Recitals.  
There is nobody before the public today who is Miss Heinrich's superior in the art of Lieder singing. Her programs are as unique as they are beautiful.  
Miss Heinrich sang to TWO SOLD-OUT HOUSES at New York in the Spring of 1915.  
Address Personally:  
Hotel Berkley, 74th St. and Amsterdam Ave., New York,  
or Metropolitan Opera House.

**ASTRID YDÉN**  
Renowned  
**Swedish Harpist**  
Just arrived in America  
Management: VICTOR WINTON  
Aeolian Hall, New York

**Charles BOWES** Vocal Instruction  
NOW IN NEW YORK  
601 MADISON AVENUE Phone 5534 Plaza

Walter Henry **Hall** Professor of Choral Music, Columbia University  
Address 49 Claremont Ave.

**JANE CATHERWOOD** SOPRANO and TEACHER  
439 Blanchard Bldg.  
Los Angeles, Cal. Phone 20584

**LOUISE MacPHERSON**  
(Late of Berlin)  
AMERICA'S POETIC YOUNG PIANIST  
Address: Corlone Le Due, 9 West 76th St., N. Y.

**RAMON BLANCHART**  
The Great Artist of Operatic Fame and Master of Vocal and Dramatic Instruction.  
Studio in New York, 2509 Broadway, Thursday, Friday, Saturday.  
Studio in Boston, Steinert Hall, Monday, Tuesday, Wednesday.

**HOFF** CONDUCTOR and COACH  
Wagner Festival, Bayreuth; Metropolitan Opera House, N. Y.  
Accompanied Mme. SCHUMANN-HEINK. Tour 1915-1916

**SAM TRIMMER** PIANIST  
Director, Piano Department Texas Women's College, Ft. Worth, Tex.

**BIANCA RANDALL** SOPRANO  
Concerts, Costume Recitals, Ancient and Modern Songs, Opera Arias in Costume  
Personal Representation: H. E. REYNOLDS  
11 Broadway, N. Y. Phone, Rector 9289

**WILLY de SADLER**  
TEACHER OF SINGING (ITALIAN METHOD)  
45 East 87th Street, New York Phone Lenox 2264

**CAMPANARI** SYMPHONY OPERA CONDUCTOR  
"The Art of Bel Canto"  
Concerts—Oratorio—Opera  
Studio: Scottish Rite Auditorium, Sutter and Van Ness Ave., San Francisco, Cal.

**HAROLD L. BUTLER** BARITONE  
Dean of the School of Fine Arts, Kansas State University,  
Lawrence :: :: Kansas

**JEROME UHL** Baritone  
CONCERT - RECITAL - ORATORIO  
Repertoire:  
French, English, German, Italian  
Management: 337 West 57th St.  
International Musical Bureau Phone, 2166 Columbus

**CECIL FANNING** Baritone  
**H. B. TURPIN** Accompanist  
Having returned from a year of concert giving in Germany, Italy and England, are  
NOW AVAILABLE FOR RECITALS IN AMERICA  
Address: H. B. TURPIN, Dayton, Ohio

## Edith Rubel Trio

Edith Rubel, Violin  
Vera Poppe, Cello  
Brenda Putnam, Piano

Management: Wolfsohn Bureau,  
1 West 34th St., New York

### SOPHIE BRASLAU SINGS AT AEOLIAN HALL FOR THE FIRST TIME.

Enthusiastic Reception Warrants the Establishment of Regular New York Recital Appearance.

Seldom does a singer appear in Aeolian Hall, New York, and receive the cordial reception and warm applause from press and public alike as did Sophie Braslau at her first song recital there on Thursday evening, January 13. And very rarely indeed is such enthusiastic praise accorded an artist at an initial appearance. As one of the younger members of the Metropolitan Opera Company, Miss Braslau had aroused the interest of New York's music lovers, but it was not until this appearance in the more intimate



Photo by Mishkin, New York.

SOPHIE BRASLAU,  
Contralto.

surroundings of the concert hall that the full beauty of her splendid contralto voice and the intelligence of her interpretations became general knowledge.

Assisted by Richard Hageman at the piano, Miss Braslau sang an ambitious program, including songs of Handel, Bach, Schubert, Brahms, Strauss, Tschaiakowsky, Arensky, Moussorgsky, Rimsky-Korsakoff, Coleridge-Taylor, and Buzzi-Peccia. In these Miss Braslau displayed a voice of real contralto quality, which she has under splendid control. She possesses a vocal finish and an interpretative ability truly remarkable and the large audience enthusiastically set the seal of its approval upon her excellent work.

### MUSICAL ART SOCIETY OF LONG ISLAND GIVES THIRD MUSICAL.

"Grippe" Makes Inroads on Program.

Brooklyn, N. Y., January 29, 1916.

The third musicale of the Musical Art Society of Long Island, Harriet Ware, conductor, was given on January 28, at the residence of Mrs. Freauff, 122 Stewart avenue, Garden City, L. I. The spacious music room was crowded with an enthusiastic audience, made up of the social elite of Garden City and vicinity. The program was to consist of a lecture on Grieg by the eminent writer and critic, Henry T. Finck, the assisting artist to render Grieg numbers, but "King Grippe" claimed Mr. Finck, Alice Preston, soprano, and Mrs. S. V. Bogert, contralto, as victims, so it was necessary to rearrange the whole program. This change of program was not announced until Mrs. Tarbell Rogers, the charming hostess and mistress of ceremonies, made known the reasons for the newly arranged plans. Harriet Ware, the musical director, was also absent because of an attack of the grippe. Mrs. Rogers very graciously filled her place, and made the announcements of the names of the participants.

Josefa Schaller-Ward, violinist, played romance (Wieniawski) and "Perpetuum Mobile" (Franz Ries). She is a pupil of Ysaye and César Thomson. Her only previous appearance was at Bar Harbor, Me., with Anna Case and Ada Sassoli. She will soon make her debut in New York. Frances Pond was her accompanist. Both selections were rendered very artistically.

Ann Ivins, soprano, sang "Psyche" (Paladilhe) and "Inter Nos" (Alex. MacFadyen) very charmingly.

Lucille Doane Swift, monologist, took the audience by storm with her impersonations and dialect.

Little Anna Flaherty, a pupil of Ethel Colgate, played with wonderful touch and tone production Beethoven's theme and variations in C minor and "Liebesträume," by Liszt.

Miss Ivins then showed in her next numbers "The Lass With a Delicate Air" (Old English), "J'ai pleuré en rêve" (Hue), "Indian Lullaby" (Arthur Nevin), fine interpretation, expression and excellent tone quality in these contrasting solos.

Mrs. Ward then gave "Indian Lament" (Dvorák), rondo (Beethoven), variations (Kreisler) and "Orientale" (César Cui).

Mrs. Swift recited "Afterwhiles," a philosophical poem, and "Mrs. Casey Goes Shopping," "Jane Jones," and for an encore "Dame Cheerful." She carried her audience with her in her varied recitations.

Everybody was delighted with the program.

The Grieg program will be given in March.

FRED A. GRANT.

### HEMUS WINS PHILADELPHIA CRITICS.

Baritone Pleases Audience Which Fills Witherspoon Hall.

That Philadelphia is enthusiastic over the beauty of Percy Hemus' voice and style is evidenced by the comments of all the Philadelphia critics after his second recital at Witherspoon Hall, Thursday evening, January 27. Before the program was finished Mr. Hemus was engaged to appear for a third time in recital at Witherspoon Hall, under the same auspices.

What the critics affirmed:

"The greatest interest was evident in an audience of unusual proportions which the occasion had assembled. Mr. Hemus' baritone, one of great power, rich in tonal qualities and of pleasing pliability, directed with ease, assurance and good taste that is a continual joy to his auditors."—Philadelphia Inquirer, January 28, 1916.

"A modern audience that is content to sit through a recital unvaried by operatic arias and groups from different schools of composition is exceedingly rare, and the artist who dares attempt such a feat should be prepared for a cool reception. Even John McCormack holds fast to miscellaneous programs. But Mr. Hemus came through the ordeal unscathed. His voice is of a beautiful quality, with the true baritone timbre, except in the very high notes, where it assumes a tenor character that reminds strongly of Evan Williams. Mr. Hemus enunciates clearly, so that every syllable is distinctly heard."—Philadelphia Evening Ledger, January 28, 1916.

"Hemus does not exclude foreign songs from his repertoire, but translates them so his hearers can get a clear comprehension of the poetic lines which are generally the inspiration of a really beautiful song. The wonderfully musical quality of Hemus' voice at once attracts the auditor and grows continuously in appeal by the skillful and sympathetic style acquired by its owner."—Philadelphia Record, January 28, 1916.

"Mr. Hemus' diction is impeccable. He sings with excellent method, and the full, unforced quality of his voice, particularly in the upper register, is a delight. He also makes and leaves an impression of honest and sincere effort to give of his best—and his best is extremely good."—Philadelphia Evening Telegram, January 28, 1916.

"Mr. Hemus pleased an audience which filled the hall. The departure in presenting a recital program without relying on foreign composers proved a refreshing novelty."—Philadelphia Ledger, January 28, 1916.

"Mr. Hemus was in splendid voice and rendered all of his eighteen songs with the ease and grace of the accomplished vocalist. He displayed the fullness and range of his voice to most advantage in 'Earth Is Enough.' Mr. Hemus gave individual interpretations of all his songs. He sang Cadman's popular 'From the Land of the Sky-Blue Water' leaning on the piano, with eyes closed, in a soft, sweet, prayerful voice with admirable effect."—Philadelphia Evening Bulletin, January 28, 1916.

### To Whom to Refer.

If you are writing about music and are absolutely at a loss for some needed reference, it would not be a bad idea to write to Otto Keller, of Munich (Barerstrasse 74/3). In the last forty years he has sorted, looked through, classified, and filed over one million clippings from newspapers, pictures, manuscripts and programs. Every day he scans four hundred newspapers in thirteen different languages—the responsibility for which strong statement must be left to the Neue Zeitschrift für Musik. The collection relating to Wagner has some thirty-five thousand different references, sorted under a thousand different headings.

## EDDY BROWN'S SECOND NEW YORK RECITAL PROVES SENSATION.

Young Violinist Wins Staunch Admiration of American Music Lovers.

Eddy Brown refused to smile at his recital last Saturday evening, January 29, notwithstanding that no one left Aeolian Hall at the finish of the program, and that during the concert and after it he had to play at least nine repeats and extra numbers.

This young man's name and face are alike devoid of affectation and everything that is not honest and straightforward. He has no waving hair or flaunting necktie. He merely walks onto the platform with a violin in one hand and a bow in the other, both of them hanging down like parcels held by strings. With a nod to the audience he puts his violin under his chin and lets the bow wander across the strings as if there was nothing easier in the world than to make violin bows fit violin strings. And perhaps the most wonderful part of his playing is his management of the bow. Other violinists—a few of them—may have his finger skill, but such consummate art in bowing is all too rare. It is the bow that makes the tone, that regulates the accents and the thousand gradations of power and delicacy, that expresses the soul of the artist, if he has one, and that reveals the dullness of the uninspired fiddler.

The bow of the violinist corresponds to the touch of the pianist, and the natural voice of the singer. A violinist who can bow like Eddy Brown is an artist. He played Beethoven's sonata in D with Richard Hageman at the piano, and made delightful a formal work that might easily sound tedious to modern ears. There are no mysteries, no hidden secrets, in this early sonata of Beethoven's. All it needed were beautiful tones devoid of scrape and rosin, the clear phrasing, the rhythm, the rise and fall of spontaneous emotions, and the artless art of Eddy Brown.

In Bach's chaconne for violin alone the violinist carried his audience by storm, notwithstanding that he played a great deal of it in a subdued manner. The work apparently had no technical difficulties for him. He dallied with expression or dashed into brilliancy in passages where many violinists are content to struggle through with chords half smothered with dead notes and double stoppings woefully skimmed in tone and faulty in intonation. Wilhelmj's transcription in C for the G string of Bach's air from the orchestral suite in D was a beautiful contralto solo and in no way resembled the heroic effort of the average violinist to make his G string sound like a cello. Cartier's "La Chasse" had to be repeated or the concert would have come to a halt. Franko's transcription of an old Pavane by Marcello demanded only a fine tone and gracefulness. Kűzdo's "Rustic Dance" was redemanded, and Wieniawski's polonaise in D sounded like a new work when played with such brilliancy, dash and unexpected touches of expression as Eddy Brown found for it.

Paganini's showy caprice in A minor brought the printed program to an end. Perhaps the most effective of his many numbers was a transcription of Schumann's "Prophet Bird." Rarely do piano pieces sound agreeable in violin arrangements. Eddy Brown made this a notable exception. The greatest of his technical feats was his playing of the unaccompanied rhapsodical fantasia after the Bach chaconne. It was most un-Bach like, but it compelled admiration.

### Bucknell Students Again Hear Dora Becker.

Bucknell Hall, Bucknell University, Lewisburg, Pa., was crowded again Friday evening, January 28, when Dora Becker, the American violinist, made her second appearance within a period of only a few weeks. Not satisfied, however, with merely two appearances of this popular artist, the university reengaged her for a third recital, to take place in the same auditorium on February 24.

The principal feature of Dora Becker's program was Cecil Burleigh's American concerto (E minor). This is a very difficult number, and the violinist, who is a great admirer of this composer's works, gave it a most delightful interpretation. The program complete was composed of the following:

Sonata, G minor.....(1692-1700) Tartini  
Adagio and fuga.....(1685-1750) Bach  
(Violin alone.)

Arioso.....(1685-1759) Handel  
Preludium.....(1685-1759) Handel  
Minuet.....(1756-1791) Mozart  
Tambourin.....(1699-1783) Hasse-Franko  
Romanze in G.....(1770-1827) Beethoven

#### NINETEENTH AND TWENTIETH CENTURIES.

Concerto, E minor (American).....Cecil Burleigh  
Romance.....Ogarew  
Pirrot Gai.....Tirindelli  
Pusa Klange.....Aghazy-Hubay  
Adagio (from G minor concerto).....Bruch  
Faust Fantasia.....Sarasate

The violinist was at her best and the large audience pres-

ent proved a most enthusiastic one. Jane Feininger was the accompanist.

Dora Becker has been engaged for three recitals in Newark, during the month of February (February 18, 19 and 25) and also one on March 9.

### Opera's Permanent Home in Chicago.

(From the Chicago Examiner, January 26, 1916.)

The experimental stage in the development of grand opera in Chicago passed completely when the ten week engagement of the Chicago Grand Opera Company terminated at the end of last week.

A few wealthy, public spirited Chicagoans deserve thanks for their persistence in guaranty funds while this experimental stage lasted. The ten week season just closed netted a comparatively small deficit, and, as opera seasons run, was a financial as well as artistic success.

The artistic side is, of course, the one on which the establishment of real opera in Chicago will stand or fall as a permanent addition to the city's art life and culture. There is no question as to the artistic success of the recent opera season. The world's most noted songbirds were here, and the interpretations of classic and modern opera were never intrusted to artists of greater technical skill.

Signor Campanini, artist as well as manager, talks enthusiastically of fifteen or eighteen weeks of grand opera in Chicago next season. He may be less extravagant in prophecy than we suspect at this moment. At all events a season of twelve or fourteen weeks in this city is easy to predict.

Without detracting from the splendid record of grand opera in Eastern American cities it is within the limits of truth that Chicago has a more cosmopolitan variety of music lovers than any other American city. Has any other city equaled, for instance, the crowded Sunday audiences to hear special Wagner interpretations in this city?

It is true that grand opera is inseparably associated with the patronage of wealth and leisure. Society will always probably claim opera as a perennial magnet for social functions.

But it is the highest possible tribute to Chicago's attainment of real grand opera stature that its audiences have been truly cosmopolitan, and that each season shows an increasing proportion of serious music lovers.

That is probably more gratifying to the artists than anything else, just as it fulfills the ideals of those who have made sacrifices to give opera a permanent home in Chicago.

### "Alabama."

"Alabama," the popular negro and plantation melody, composed and introduced to New York audiences last sea-

son by Albert Spalding, has run out of the first edition, and a second now is being put forth hastily. This number has proved the most popular music yet composed by Spalding. The piece is bright and swiny and is typical of the old darkey melodies of antebellum times. Not only in the South, but even in Cuba, "Alabama" proved one of the musical attractions of the Spalding tour. At nearly every concert there were numerous requests for this popular selection. The second edition will be on sale in a very short time.

### A NEW SYMPHONY HEARD.

Work Warmly Received at New York Symphony Society Concerts.

Victor Kolar, assistant conductor of the New York Symphony Society, directed the production of his first symphonic work, symphony No. 1, in D, at its premier presentation, at the sixth subscription concert of the season, Friday afternoon, January 28, also at the twelfth Sunday afternoon performance, January 30, in Aeolian Hall, New York. This is not the first time this Bohemian member of the orchestra and pupil of Dvorák has been represented as a composer on the programs of the Symphony Society. His "Fairy Tale" received a hearing two years ago.

The Kolar symphony opened the program. Original in construction, virile and colorful, with ideas unhackneyed and frankly expressed, the entire work adheres to the medium of melody, harmony, and logical development, and is in no way suggestive of the ultra-modern tendency. Mr. Kolar elected to treat his work as absolute rather than as program music. Two of the melodies are medieval, one of them being a tune of the Hussite religious wars. Sufficiently varied in form as to suggest no thought of monotony, his spontaneous themes recur from one movement to another, conforming to the cycle structure. Reflections of the composer's Bohemian temperament appear anon. Syncopated rhythm is effectively employed. A happy joyous spirit predominates the entire work.

The audiences were large, representative and enthusiastic. The composer was recalled many times following the presentation of his symphony.

The remaining orchestral numbers were Hugo Wolf's lovely "Italian Serenade" and the Wagner processional of "The Knights of the Holy Grail," from Act 1, "Parsifal," arranged for concert performance by Walter Damrosch, the Symphony Society conductor. Both the Wolf and Wagner numbers were conducted with authority by Mr. Damrosch and warmly applauded.

The soloist was Louise Homer, contralto, whose principal numbers were "It Is Finished," from the Bach-St. John Passion music, and Tschaikowsky's "Adieu, forests."

## WASSILY BESEKIRSKY RUSSIAN VIOLINIST

AVAILABLE FOR CONCERTS AND RECITALS

SEASON 1916-17

For terms and dates, address Concert Direction Annie Friedberg, 1425 Broadway, New York  
Associate Manager, A. A. Van de Mark, Lockport, N. Y.

STEINWAY PIANO

### Continuing Third Trans-continental Tour

## RUTH ST. DENIS

ASSISTED BY TED SHAWN AND COMPANY OF DANCERS

Presenting in Repertoire

ORIENTAL CLASSIC AND MODERN DANSE DIVERTISSEMENT

The Nature Ballet  
The Spirit of the Sea  
RADHA  
The Hindoo Temple Dance



The Peacock  
Ballet Egyptienne  
The Garden of Kama  
(From Laurence Hope)

Southern Tour Beginning February 6, including appearances in Washington, Norfolk, Richmond, Charlotte, Charleston, Savannah, Jacksonville, Palm Beach, Havana, Cuba (two weeks, beginning February 24).  
Kansas City, March 24.

B. St. Denis, producing manager, and Harry W. Bell, directing tour.

Relative to dates for remainder of season address  
Managers FOSTER & FOSTER, 25 West Forty-second Street, New York.

## Master Pianist Scores a New Triumph



## Carl Friedberg Delights Large Audience

Galesburg Evening Mail:—

It was a subtle compliment to Carl Friedberg, noted German pianist, that his audience began to follow him closely after he had played a few bars of his first number, rhapsodie, B minor, op. 79, No. 1, on the joint program which he gave with Frances Ingram, prima donna, at the First Methodist Church, Monday evening. It was as subtle a tribute as happens when one is playing and a busy wife in another room drops her tasks and comes and sits quietly by with her hands folded in her lap, just listening. Mentally the audience had dropped everything for musical at-one-ment with the visiting artist. Rich reward was theirs.

After the rhapsodie came ballads, an intermezzo, a capriccio of Brahms, and later on a rondo in D major and a humoresque. These last were from the pen of Schubert and Tchaikowsky. A dance by Debussy, too, was well played. These offerings were vehicles for a magnetic display of technic, bits of music faultless in their contour, with a number of delicious runs. But better still, his playing was mirrored in deep calmness and came like leaves of healing, deep rooted in tranquillity. It impressed one as a cooling touch placed on one's brow, when one is feverish. Against the more impetuous intervals of his selections this atmosphere of restfulness was ready again and again to give unusual emphasis to his part of the recital.

The audience was loth to let this delightful artist go until two encores were given. These were "Study," by Chopin, and "Ballet Music," by Schubert.

Galesburg Daily Republican-Register:—

The program which was marked by frequent encores and responses was begun by Mr. Friedberg.

The ease of his playing, its smoothness, its wonderful technic, the artistic quality of tones that he so skilfully and deftly evoked, all these appealed to the musical nature and culture of the audience. He created a wonderful atmosphere around his numbers and held all in rapt attention while the Brahms numbers were all well received and the applause after the group was very hearty compelling three recalls, it was not until he appeared in the next group that the audience gave full vent to its appreciation.

It is rare that such a pianist wins such universal commendation here. Mr. Friedberg is well styled the poet of the piano, for there was truly the element of poetry in his work.

EXCLUSIVE MANAGEMENT

**ANNIE FRIEDBERG**

1425 Broadway, N. Y.

## GRACE WHISTLER WILL BE HEARD IN ATTRACTIVE PROGRAM AT AEOLIAN HALL, FEBRUARY 14.

Contralto Booked Also for Boston and Chicago Appearance.

Grace Whistler, contralto, who has sung in many of the leading opera houses of Europe, and also made two transcontinental tours in the United States, will give a recital in Aeolian Hall, New York, Monday evening, February 14. Miss Whistler was chosen by Mascagni, it will be remembered, to sing the leading contralto role in his "Ysabeau."

This is her Aeolian Hall program:

|  |               |
|--|---------------|
| Stille Thränen .....                                   | Schumann      |
| Das Mädchen spricht .....                              | Brahms        |
| Zu ihr .....   | Gumbert       |
| Die Nacht ist schwarz, from Schön Gretlein .....       | Von Fielitz   |
| Elégie (by request) .....                              | Massenet      |
| Réverie .....  | Hahn          |
| Pleurez mes yeux, from Le Cid .....                    | Massenet      |
| Le Coeur qui chante (dedicated to Miss Whistler) ..... | De Faye-Jozin |
| Sen corre l'agnelletta .....                           | Sarti         |
| Lungi dal caro bene .....                              | Scarlatti     |
| Già il sole dal Gange .....                            | Scarlatti     |
| Little Cares .....                                     | Brewer        |
| The Last Hour .....                                    | Kramer        |
| The Danza .....  | Chadwick      |
| None Will Know .....                                   | Ronald        |
| Sunrise .....  | Ronald        |

Francis Moore will be at the piano.

Miss Whistler will sing in Chicago March 5 and in Boston later in the season.

## Edward Royce Plays Interesting

Recital Program at National Arts Club.

Edward Royce, pianist, gave a recital of distinct musical value at the National Arts Club, New York, on Wednesday evening, January 26, before an attentive and fashionable audience. His program included the Bach prelude and fugue in C minor; Beethoven's "Appassionata" sonata; three intermezzos of Brahms; the "Revolutionary" study in C minor of Chopin; Schumann's fantasia in C major; Chopin studies in F minor, E major and C minor; three compositions by Grieg, and closed his program with his own variations in A minor, which served to display to advantage his ability as a composer.

## Mary Elizabeth Cheney in Catskill, N. Y.

Mary Elizabeth Cheney, the Welsh-American soprano, appeared in joint recital with Winifred Wardle, violinist, on Wednesday evening, January 26, in Catskill, N. Y.

On this occasion Mme. Cheney sang "Oh, Had I Jubal's Lyre," Handel; "Pastorale," Carey (arranged by H. Lane

## DAYTON IS ON LIST OF KERR'S ADMIRERS.

Likewise Springfield, Ohio, and Erie, Pa.

On December 16 U. S. Kerr appeared in recital at Dayton, Ohio, in a recital which embraced songs by Massenet,



Wilson); "The Lass With the Delicate Air," Dr. Arne; "Ah, Love, but a Day," Gilbert, and "Yesterday and Today," Spross.

Mme Cheney has been engaged to appear as soloist in Philadelphia early in February.

## SUNDAY EVENING AT THE HIPPODROME.

Sousa's Band Conducted by Herbert L. Clarke During Absence of the "March King"—A Varied Bill Enjoyed by a Large Audience.

Last Sunday evening at the New York Hippodrome found John Philip Sousa among those absent—something extremely rare when Sousa's band plays. Herbert L. Clarke, the well known cornet soloist of the band and assistant conductor, took his place, and filled it very acceptably. The two principal numbers were Weber's "Oberon" overture and the Berlioz "Rakoczy" march. The soloists were Maggie Teyte, soprano, and Giuliano Romani, tenor.

Miss Teyte was in great favor with the audience. After her principal number, the well known aria from "Louise," she had to sing two encores and an equal number after the group of four English songs which was her second contribution to the program.

Giuliano Romani, for whom it is claimed that he has higher notes in his voice than any other tenor, made his New York debut. Mr. Romani was working last Sunday night under the handicap of a very recent attack of the grip. Nevertheless he succeeded in showing that he has at least a powerful tenor voice of agreeable quality and wide range. To judge of his real artistic ability conditions must be more favorable. He was recalled and sang "Donna e Mobile."

Mr. and Mrs. Vernon Castle danced in the same style in which Mr. and Mrs. Vernon Castle usually dance, which is an extremely good style for the kind of dancing Mr. and Mrs. Vernon Castle do.

There was an audience which filled the Hippodrome nearly to the last seat, as is the habit Sunday evenings nowadays since the management adopted the custom of backing Sousa's ever popular band with the best soloists.

Strindberg's fairy play, "Die Kronbräut," has been made over to form the libretto of an opera, the music of which has been written by a young Swedish composer, Ture Rangström. Strindberg, before his death, expressed himself as heartily in sympathy with the plan of making an opera out of his work; in fact, he gave the composer advice in regard to the music, and, before all, recommended him to make use of old Swedish folksongs.

Mrs. Beach, Chadwick, Foote, Stephens, Schubert, Wagner, Strauss, Beethoven and the "Toreador" song from Bizet's "Carmen." What the music lovers of Dayton thought of Mr. Kerr's beautiful bass voice is shown by the opinion expressed in the Dayton Herald of December 16, which said: "Mr. Kerr revealed a voice of beautiful quality, smooth and flexible, exceptionally well controlled, with a sweetness of tone which gave it great charm. His program was of a character to exhibit his powers at their best, including mostly those of lyrical character and some of a more dramatic nature." The Dayton Journal of the same date declared: "The song recital last night at Memorial Hall, introducing U. S. Kerr, ran through a well selected program that showed the singer's merit to distinct advantage. Mr. Kerr was in good voice and pleased the audience greatly. One of his most appreciated songs was 'Am Meer,' by Schubert, the melody and harmony of which were charming. Most of it was in a high register for a basso, but Mr. Kerr's high notes were tenor like in quality and held true throughout. In the low register his voice was singularly sweet and powerful."

On the following evening Mr. Kerr sang at Springfield, Ohio, where he was received with enthusiasm and where his splendid art gained for him many admirers.

Among Mr. Kerr's advance bookings is an appearance at Jamestown, N. Y., on February 23, and a return engagement at Erie, Pa., on February 25. Erie musicians are very enthusiastic over Mr. Kerr's voice, the papers of that city speaking of it as being "one of the really magnificent voices heard in Erie."

U. S. KERR.



SYDNEY LLOYD WRIGHTSON.

### MME. KOUSNEZOFF DEBUTS IN NEW YORK WITH RUSSIAN SYMPHONY ORCHESTRA.

**Big Audience Insists on Hearing More Than Programmed Numbers—Mme. Melville-Liszniewska Shares Honors.**

The interest of the Russian Symphony Orchestra concert last Saturday evening, January 29, was confined principally to the soloists. Maria Kousnezoff (as she has been known for several years both abroad and in her engagement with the Chicago Opera Association, though the Russian Symphony program called her, perhaps more correctly, Kuznetsova) made her New York debut. Great expectation had been aroused in advance by reports of her tremendous operatic success in Chicago.

As a matter of fact, it would have been preferable to see Mme. Kousnezoff here in New York in opera first, but there was no opportunity, so hearing her in concert was better than not hearing her at all. She has a soprano voice of great natural charm, well schooled, and aside from that a strong personal magnetism which creates interest in whatever work she undertakes. She began with the "Waltz Song" from Gounod's "Romeo and Juliet" and her other number with orchestra was the gavotte from Massenet's "Manon." Besides these she sang with piano—Camille Decreus accompanying—Russian and French songs by Tchaikowsky, Rachmaninoff and Massenet and ended with the Spanish folksong in its original language. Mme. Kousnezoff, as was to be expected, was at her very best in the Russian songs. A "Spring Song" by Rachmaninoff, was especially well done.

To each of her groups Mme. Kousnezoff was compelled to add encores, and after the second one, which came at the end of the concert, a large portion of the audience crowded down about the platform and insisted upon her appearing several times to sing added numbers. All in all, it was a most distinct success for Mme. Kousnezoff, as was to be expected, and the only regret is that New Yorkers are not to have the pleasure of hearing her sing in opera, which is certainly her proper field, as was indicated by the wealth of temperament which she showed even in her work on the platform.

The other soloist of the evening was Marguerite Melville-Liszniewska, who played the Chopin F minor concerto. Mme. Liszniewska gave a capital performance throughout and was particularly successful in the very typical Chopinesque music in the legato. The finale was played with fire and dash, though the pianist was under the handicap of insufficient rehearsal with the orchestra, and consequent failure on the part of the conductor properly to follow her in several instances. Mme. Liszniewska was very heartily applauded for her excellent work and was recalled time after time to bow her acknowledgments.

The number best played by the orchestra was a movement from Borodin's unfinished symphony, and there was also a most interesting suite of six numbers by Moussorgsky, all but one new to New York. They were supposed to be the musical counterparts of certain pictures by the artist Hartmann, and were genuinely interesting both in the material and variety of instrumentation.

### WILLIAM SHAKESPEARE TO BE GUEST OF SYDNEY LLOYD WRIGHTSON.

**Lecture-Recitals by Well Known Teacher During Visit at Home of Washington Musician.**

Sydney Lloyd Wrightson, the prominent vocal teacher of Washington, D. C., announces the arrival in that city, the latter part of March, of William Shakespeare, of London, one of the most noted vocal teachers of the day. He will be the guest of Mr. Wrightson, who is musical director of one of the leading church choirs of the city, the Church of the Covenant, where he has a double quartet and a chorus of 100 voices, and who is also musical director of the Washington Oratorio Society. Mr. Wrightson, who was formerly a pupil of Mr. Shakespeare, is one of the leading exponents of that method in this country.

Mr. Shakespeare started his musical career as an organist, winning the King's scholarship at the Royal Academy at the age of seventeen. When he was twenty he received the Mendelssohn scholarship as a composer and virtuoso. At twenty-two he conducted the rendition of his own symphony in E minor at Leipzig, and also played with orchestra his concerto in C. Later he went to Milan to study voice with Francesco Lamperti, Albani and Campanini being contemporary students with him. After his return to England, he became a general favorite for festival and concert appearances. In addition to Mr. Wrightson, Mr. Shakespeare numbers among his most prominent pupils David Bispham, the celebrated American baritone.

During his brief stay of about two weeks, Mr. Shakespeare will take a few pupils and also will give a lesson-lecture-recital to a very limited number of Mr. Wrightson's pupils and friends. Mr. Wrightson's beautiful home is located on Le Roy Place, Washington, where he has three large studios and a music room, where he and his assistant, Mrs. Jewell Downs, are engaged every hour of the day.

### OTTO TORNEY SIMON CONDUCTS CONCERT OF HOME CLUB CHORUS.

**Excellent Affair Given Under Distinguished Patronage.**

On Thursday evening January 27, the Home Club Chorus of Washington, D. C., gave a concert at Memorial Continental Hall, under the direction of Otto Torney Simon. The choral numbers were selected with the infinite care which ever marks the endeavors of Mr. Simon with choral bodies, and included several seldom heard works. Three choruses from Rubinstein's "The Tower of Babel," which was brought out in London in 1881, aroused especial attention. The other numbers by the Home Club included the chorale from Wagner's "Meistersinger" and the bridal music from that composer's "Lohengrin," Elgar's "Spanish Serenade," Garrett's "O, My Love's Like a Red, Red Rose," and Grieg's "Land Sighting," brought the program to a brilliant close. In this number John Waters sang the incidental baritone solos with excellent effect.

Kathryn Platt Gunn, violinist, played works by Friml, Ries, d'Ambrosio and two Kreisler arrangements, in all of which she pleased her audience and won warm applause.

Mrs. Albert M. Jackson and Mrs. Otto Torney Simon at the piano played sympathetic accompaniments, thus adding materially to the success of the evening.

These concerts of the Home Club Chorus attract the interest of many persons prominent in the musical and social life of Washington. At this concert the patronesses included Margaret Wilson and these ladies of the Cabinet: Mrs. Robert Lansing, Mrs. William Gibbs McAdoo, Mrs. David F. Houston, Mrs. Franklin K. Lane, as well as Mrs. William Eustis, Mrs. Marshall Field, Mrs. Gibson Fahnestock, Mrs. Hennen Jennings and Mrs. James Harlan.

### Theodore Spiering's Novel Program.

Theodore Spiering, the eminent violinist, who will give a New York recital in Aeolian Hall on February 18, has conceived the happy idea of arranging a program made up entirely of works composed by violinists. The first two numbers are the compositions of Tartini and Vieuxtemps; then comes a group made up of the violinist's own work, and, to end with, the following: "Slavonic Dances" in E minor, Dvorák-Kreisler; scherzo, op. 30, Edwin Grasse, aria, from "Suite in Ancient Style," Arthur Hartmann; two Hungarian dances, E minor and G major, Brahms-Joachim.

The compositions by Grasse and Hartmann are new,



WILLIAM SHAKESPEARE.

dedicated to Mr. Spiering, and will be heard in this concert publicly for the first time.

### BRUNO HUHN SCORES AS CHORAL CONDUCTOR.

**Musician Directs Successfully Two Recent Concerts.**

On Wednesday evening, January 26, the Arbuckle Institute Choral Club of Brooklyn gave its first concert under the direction of Bruno Huhn. This is a mixed chorus of about thirty-five excellent voices and at this, the initial concert, the members displayed a knowledge of ensemble and ability to achieve excellent color effects which did credit to their leader. Mr. Huhn had spent much time and energy in the preparation for this concert and he has every reason to be delighted at the outcome on Wednesday evening.

Three old favorites by Stephen Collins Foster, "Old Folks at Home," "Old Black Joe" and "Dixie," served to open the program and immediately aroused an interest in the work of the chorus. Then followed Edward Elgar's "As Torrents in Summer" and Ciro Pinsuti's "Spring Song," and the remainder of the program included Edward Grieg's "Land Sighting," with an incidental solo by Raymond Loder, Sullivan's "Lost Chord," the "Blue Danube Waltz" of Strauss and Kremer's "Hymn of Thanksgiving" brought the program to a brilliant close.

Robert Gottschalk, tenor, and Sara Gurowitch, cello, were the soloists and their work was up to the standard which marked the choral numbers of the evening.

On the following evening, January 27, Mr. Huhn again appeared in the capacity of conductor, the occasion being the first of two concerts given at Aeolian Hall, New York, by the Nylic Choral Society. Formed from among the employees of the New York Life Insurance Company, this new choral body has for its avowed purpose the promotion of greater social intercourse among the members as well as affording an opportunity for the study of high class music by those who possess musical ability.

At its first concert works by Foster, Emmett, Pinsuti, Elgar, Grieg, Sullivan, Edward German, Strauss, as well as an ancient Netherland folksong made up an excellent program. As on the previous evening, Mr. Huhn displayed a special aptitude for the art of conducting, and his singers clearly manifested the results of his careful instruction. The second concert of the society will be awaited with special interest and the progress, which will undoubtedly be apparent, carefully noted by those who crowded Aeolian Hall last Thursday evening.

Boris Hambourg, cellist, was the assisting artist and one who contributed much toward the success of the evening. His program numbers included the adagio from Dvorák's concerto, op. 104, Arensky's "Chante Triste," Glazounoff's "Serenade Espagnole" and his own "Danse Cosaque." Mr. Hambourg has not been heard here recently and his work attracted special interest, particularly his own composition, which shows him to have sound ideas and a gift for original melody which mark him as a thorough musician.

Harry Gilbert at the piano and Francis Moore at the organ added materially to the enjoyment of the evening.

London, *The Standard*, November 19, 1912: "... Three of the most remarkable young men in the world of music."

# CHERNIAVSKY

RUSSIA'S ACKNOWLEDGED  
BRILLIANT VIOLINIST,  
POET-PIANIST, AND  
GREAT CELLIST.

LEO  
JAN  
AND  
MISCHEL

SEASON 1916-1917

IN THE UNITED STATES AND CANADA

## HIS ROYAL HIGHNESS THE DUKE OF CONNAUGHT ATTENDS NATIONAL CHORUS CONCERT AT TORONTO.

Many Representative Canadians Present, Including Sir John Hendrie and Colonel Sir Henry Pellatt—Dr. Albert Ham Conducts.

Toronto, January 26, 1916.

On the evening of January 18 the appended program was ably presented, under the direction of Dr. Albert Ham, at Massey Music Hall.

Their Royal Highnesses the Duke and Duchess of Connaught, the Princess Patricia, the Lieutenant Governor of Ontario, Sir John Hendrie, Lady Hendrie and Miss Hendrie, were present, and their party in the royal box included Col. Sir Henry Pellatt, C. V. O., A. D. C., the efficient and inspiring president of this choral organization. It was greatly regretted that Lady Pellatt was unable to attend, especially as she takes much interest in the progress of Canadian affairs, has received the bestowal of the Order of the Lady of Grace of St. John of Jerusalem, and is the general commissioner for the "Girl Guides," numbering about 6,000 in the Dominion, under Miss Baden-Powell, of London, England.

The well balanced choir, often unaccompanied, sang with depth of expression, finish and charm of interpretation and beauty of tone, reflecting great credit upon Dr. Albert Ham, F. R. C. O., its founder and conductor. Dr. Ham is of English birth, but since he became established in this country, some years ago, receiving the important appointment of organist and choirmaster of St. James' Cathedral in this city, he has won renown in the foremost ranks of the Dominion's musicians. The soloist, Morgan Kingston, made a very favorable impression. His true tenor voice, though lyric in quality, proved capable of dramatic fervor, as was shown in Laudon Ronald's "Love, I Have Won You." Notable features of the mixed chorus were the boy choristers, numbering twenty-seven singers. Special mention should be made of the capable piano accompanists, Mrs. Bowden, who received a basket of flowers; Evelyn Hatteras, and the organist, Otto James, A. R. C. O.

By coming from Ottawa with the special end in view of attending this concert, their Royal Highnesses not alone bestowed, as it were, a bouquet of lovely flowers upon Canadian art, appropriately symbolized as a fair maid; the kind thought of which their visit is the happy expression, aiding and encouraging music and patriotism, is like an immortal floral wreath, reverently laid on the highest altar.

Her Royal Highness, the Duchess of Connaught, looked very gracious in black, relieved by diamonds, while in her hands were a wonderful bunch of mauve orchids from Sir Henry Pellatt's conservatories at Casa Loma. Her Royal Highness, the young and beautiful Princess Patricia, was arrayed in what appeared to be cream brocade, while the priceless rope about her neck was of pearls as fair as the noble character and lofty aims of the one whom they adorned. The remaining members of the royal party were Miss Yorke, Colonel Stanton, Captain Mackintosh and Colonel Caldwell.

Among those in the large and representative audience were Lady Moss, Mrs. Murray Alexander, Mrs. Strathy, Mr. and Mrs. John Garvin, the Assistant Bishop of Toronto and Mrs. Reeve, Col. and Mrs. Galloway, Cawthra Mulock, Claude Fox, Mrs. A. E. Gooderham (Mrs. Gooderham is president of the Daughters of the Empire in Canada), Mrs. A. W. Austin, Mrs. Willoughby Cummings, Dr. Vogt, Captain Davidson, Canon and Mrs. Plumptre, Mrs. John Cawthra, Mrs. Timothy Eaton, Dr. Herbert Bruce, Mr. and Mrs. Frank Welsmann, Sir John and Lady Eaton, the Dean of Residence at Trinity College and Miss Young, Mrs. Arthur Grassett, Mrs. R. Y. Eaton, Mr. and Mrs. A. M. Huestis (the latter is president of the National Council of Women in Toronto), Mrs. Hollinshead, Miss Sneath, Sir William Mulock, Professor and Mrs. Mavor, Miss Knox, a large number of officers and men from Exhibition Camp, Mr. and Mrs. T. Alexander Davies, Mrs. Albert Ham (in the chorus), Mrs. W. H. Hearst, Rev. and Mrs. T. Crawford Brown, Miss Nordheimer, Mr. and Mrs. Gerhard Heintzman, Miss Kerr and Frederick Robins.

The program opened and closed with the singing of "God Save the King," followed by a madrigal, "Come, Let Us Join the Roundelay" (Beale), choral ballad, "The Lee Shore" (Coleridge-Taylor), part song, "This Morning At the Dawn of Day" (old French chanson), sung by the National Chorus; aria from "Carmen" (Bizet), Morgan Kingston; choral songs, "The Shower," "Death on the

Hills," and "It's Oh! To Be a Wild Wind" (Elgar), for men's voices; "Old Swiss Hunting Song" (for men's voices), "Onward Roaming," the National Chorus; "Thou Art Risen, My Beloved" (Coleridge-Taylor), "She Is Far from the Land" (Lambert), "Love, I Have Won You" (Ronald), Morgan Kingston; cherubim song, "Hark! What Means Those Holy Voices" (Bortnianski), adapted and arranged by Albert Ham; chorus, "Sunrise" (Taneieff), part song, "The River Floweth Strong, My Love" (Rogers), the National Chorus; "Evening Song" (Blumenthal), "Annabelle Lee" (Leslie), "The Sailor's Grave" (Sullivan), Morgan Kingston; chorus, "How Blest Are They" (Tchaikowsky), the National Chorus; "The Last Post," the buglers of the Q. O. R. (by kind permission of the officers of the Q. O. R.); "It Comes from the Misty Ages" (Elgar), the National Chorus; song and chorus, "Land of Hope and Glory" (Elgar), "The Russian National Anthem," "La Marseillaise," solos by Morgan Kingston; "O Canada," chorus.

The patrons and officers of the National Chorus include many well known and influential names, as follows: Honorary patrons, H. R. H. the Duke of Connaught, K. G., K. T., K. P., Governor-General of Canada; patron, Col.



COL. SIR HENRY M. PELLATT, C.V.O., A.D.C.,  
President of the National Chorus, Toronto, Canada.

the Hon. Sir John S. Hendrie, K. C. M. G., C. V. O., Lieutenant-Governor of Ontario; honorary president, W. D. Mathews; president, Col. Sir Henry M. Pellatt, C. V. O., A. D. C.; vice-presidents, Sir John C. Eaton, Col. Noel Marshall, D. B. Hanna, H. H. Williams, J. W. Woods; honorary treasurer, F. J. Coombs; honorary secretary, Capt. P. E. Boyd; acting secretary, E. Wodson; acting treasurer, J. H. Corner; accompanist, Ruby Forfar Bowden, A. C. G. O.; organist, Otto James, A. R. C. O.; executive, Col. Sir Henry Pellatt, chairman; Capt. P. E. Boyd, F. J. Coombs, F. Edwards, Fred. B. Fetherstonhaugh, V. T. Goggin, J. W. Marks (vice-chairman), C. B. Scott, R. A. Stapells; general committee, C. J. Agar, R. M. Boulden, J. H. Corner, R. Collins, G. Crawford, Lt.-Col. G. F. McFarland, O. M. Ross, William Wedd, E. Barker, Capt. A. D. Armour, N. Whitworth; lady patrons, Mrs. A. J. Arthurs, Mrs. W. Murray Alexander, Mrs. A. W. Austin, Lady Boyd, Mrs. William Davidson, Lady Eaton, Mrs. R. Y. Eaton, Mrs. Fred. B. Fetherstonhaugh, Mrs. Albert Gooderham, Mrs. Arthur Grassett, Mrs. D. B. Hanna, Miss Knox, Mrs. C. D. Massey, Mrs. W. D. Mathews, Lady Meredith, Lady Moss, Cawthra Mulock, Lady Pellatt, Mrs. G. Strathy and Mrs. H. H. Williams.

MAY CLELAND HAMILTON.

### Success of Rothwell Pupils.

Two pupils of Walter Henry Rothwell, the prominent conductor and coach, who are winning notable success are Anne Arkadij and Helene Strauss. Miss Arkadij made a most favorable impression in her recent recital at Aeolian

Hall, New York, and has been engaged for appearances in St. Louis, Rochester, Rome, N. Y., and Sharon, Pa. She will give a second New York concert in Aeolian Hall in April. In December last, Miss Arkadij sang in Boston with pronounced success.

Miss Strauss, who is coaching with Mr. Rothwell and studying voice with Mrs. Rothwell, is a very ambitious society girl of Boston. She sang with the Troupe String Quartet of the Boston Symphony Orchestra, January 20, in Milford, N. H., her lovely soprano being heard to advantage in Gounod's "Ave Maria," an aria from "Salome," and songs by Massenet, Ronald and Rummel. Miss Strauss is engaged to sing at the Engineers' Club and Steinert Hall in Boston, February 4 and 15, respectively, and at the City Club, Salem, Mass., February 9.

### FELICE LYNE POSSESSES VOICE OF "SURPASSING LOVELINESS."

Toronto Critics Acclaim Young American in "Pagliacci."

When Felice Lyne appeared as Nedda in Leoncavallo's "Pagliacci" at Toronto recently, that highly valued member of the Boston Grand Opera Company received a welcome of the most cordial nature. "She was particularly charming in the 'Columbine' part, which the player-wife plays with laughter on her lips and the fear of death in her eyes," said the Toronto Evening Telegram. According to the Globe, "Felice Lyne, the young American coloratura soprano, of whom Toronto heard scarcely enough last October in 'The Dumb Girl of Portici' to fully appreciate her, completed a natural triumph last night in the role of Nedda. The quality of her voice, which has the wonderful carrying power of the pure coloratura, is of the kind that fairly challenges criticism. Her singing of the well known ballad in the first act, generally referred to as 'The Bird Song,' suggested the sunshine and the open air and the gay caroling of the feathered songsters. In the final notes, descriptive of the flight of birds, her tones, mounting higher and higher, seemed to soar out of the realm of sound, as a bird out of sight." And so the reports continue. The reason for her popularity in this Canadian city is voiced by the Toronto Daily News, when it declares that "her voice has a surpassing loveliness, her beauty adds to her stage presence, and she has no common power as an actress."

### Kelly Compliment.

209 South Thirty-fifth Avenue,  
Omaha, Neb., January 23, 1916.

To the Musical Courier:

Permit me to satisfy my inclination to write and tell you that I consider the article—in "Variations" on "What Do Titles Tell" in the latest issue of the MUSICAL COURIER—one of the best things your paper ever has had, and one that may set some people thinking. That is a double compliment, because you have done so many fine things and because it is a great thing to reprove some of this conceited and absolutely unnecessary iconoclasm of the present day.

The gentleman from whose article you quoted the excerpt shows his lack of depth at the very outset, for I contend that a man who is "a great artist, a keen judge, a cultivated man," should be conceded the right to choose a title rather than the captious caviller who acknowledges the greatness of the artist and the keenness of the judgment.

It reminds me of a lecturer whom I heard recently. In the sombre gown of an English university, he stood for an hour and a half hacking and whacking at Shakespeare (or Shakespeare) and denouncing the people who try to read into his works moralities and any ethical principles while he just as persistently read out of Shakespeare things which are quite apparent, and forced his own conclusions from beginning to end.

There is such a tendency nowadays to call names, to belittle men who have done things in times past because they are not here today; to be destructionists—men and women whose perfect fingers flick the star dust from their precious sleeves while they carol forth their Credo—"Thank God I'm perfect!"

Do write some more articles along that line. Heaven knows I am not a "Mill-in-the-Forest" musician, but this anti-program music is being carried too far.

With keen appreciation,

Yours very truly,

THOMAS J. KELLY.

# JULIA CLAUSSEN

Tour Season 1915-1916 Now Booking

Direction: ALMA VOEDISCH, 3941 Rokeby Street, Chicago, Illinois

MASON & HAMLIN PIANO USED

## MARIA KOUSNEZOFF EXCELS IN SPANISH DANCES.

Operatic Soprano Is Terpsichorean Artist of Merit.

Maria Kousnezoff, the Russian soprano, who has made such a tremendous hit in Chicago this year as a member of the Chicago Opera Association, came to New York immediately after the season closed there and made her New York debut in a concert with the Russian Symphony Orchestra Saturday evening, January 29. An account of this concert appears in another column of this issue. The morning after the concert she left for Boston and sang there at the Copley-Plaza Musicale on Monday morning of this week. It is a pity that New York, at least for this season, will not have the opportunity to see Mme. Kousnezoff in all the various branches of art in which she is adept, for, besides being an operatic artist of the first rank and a thorough concert singer, she excels in dancing and pantomime. She it was who took the part of Potiphar's wife when the Diaghileff Ballet, which has just been astonishing New York with its art, gave in Paris the first production of Richard Strauss' ballet, "The Legend of Joseph."

Though Mme. Kousnezoff is a Russian by birth, she is distinctly Spanish by inclination and marriage, and has some most interesting things to say of Spanish art in general.

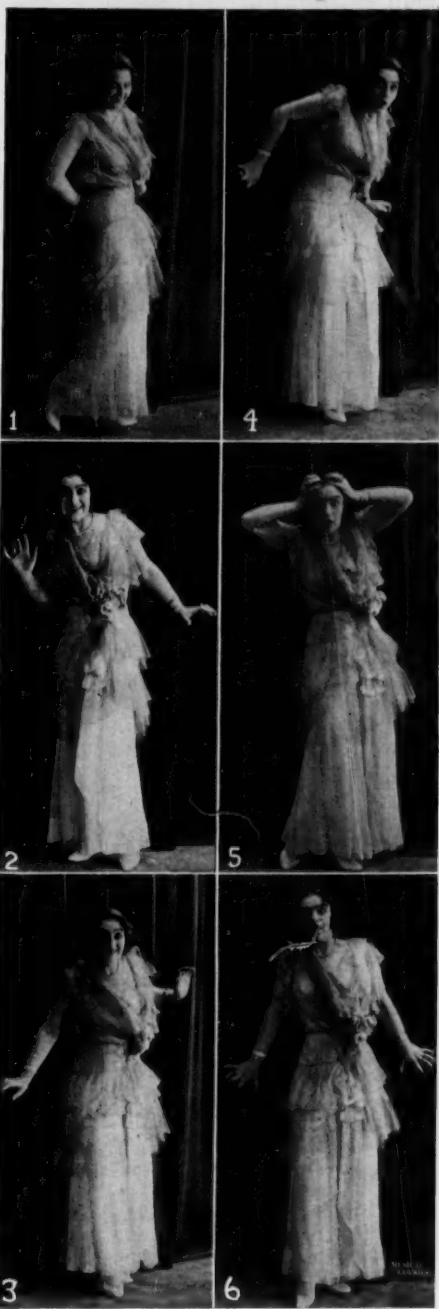
"There is not another country," says Maria Kousnezoff, "that is so poorly understood as Spain, especially as to its customs, its costumes, its art and literature. Even Spaniards take pleasure in giving wrong impressions concerning their country to foreigners and one sees very often in theatres Spanish actresses dressed by Parisian modistes. It is especially in choreography that Spain is misunderstood. Indeed, fifteen or twenty years ago the influence of foreign art was so deeply felt in Spain that its literature, its paintings, and its art in general was marked by foreign influence. Happily, in the last few years there has been a change and Spanish artists are delighted to present true Spanish art and to abandon the foreign influence and return to the classical sources of the Spanish art in literature, painting, etc. This movement has given birth to many painters, writers, musicians, actors and dancers, and today Spain has accomplished a complete revolution in its art."

Mme. Kousnezoff, who loves Spain, where she resides, has studied deeply one of the best arts born in Spain—the dance. She was well equipped for that, as she had studied very seriously the classical dances in her own country at the Imperial Conservatory of Dancing in Petrograd, and was during several years said to be the best pupil of the famous Fokine, who always regretted that Mme. Kousnezoff had so magnificent a voice, as he felt sure that if she could have given all her activities to the dance she would have been one of the most famous dancers of the century. Therefore, with such foundation of the school of dancing, she studied in Madrid other dances with another great teacher, Julia Castelao, besides taking lessons with the three most famous Spanish dancers of the present day, Pastora Imperio la Argentinista and Antonio de Bilbao. She made her debut as a dancer in Spain at the Royal Theatre at a benefit festival, where she won an overwhelming success. Taken by surprise, the Spanish public is yet talking about that memorable day when Kousnezoff dared to appear in Spain in one of their national dances at the Royal Theatre. Spaniards could not understand how an artist born in Russia could blend the Spanish taste and chic with her own nationality.

Mme. Kousnezoff called then on one of the greatest Spanish painters, Nestor, who is styled the Spanish Bakst, who made for her several maquettes of costumes (reproduced in the accompanying pictures) which have had in Spain a brilliant success. As to the music, she danced to compositions by Albeniz, Granados, Pepe, Serrano, Quinito, Ververde, and also to the popular music of unknown authors, who, nevertheless, wrote musical gems.

### Henry Holden Huss Engaged for Newburgh Appearance.

Henry Holden Huss has been engaged by the Matinee Musicale Club, of Beacon, N. Y., for a lecture-recital to be given at Newburgh, N. Y., on Thursday afternoon, Febru-



MARIA KOUSNEZOFF—STORY WITHOUT WORDS.

(1) Frivolity. (2) Astonishment. (3) Surprise. (4) Terror. (5) Insanity. (6) Hatred.

ary 17. His subject will be "The Romantic Period in Music," and the composers to be represented are Schubert, Mendelssohn, Schumann and Chopin. A thorough musician and master of his subject, the appearance of Mr. Huss is being eagerly anticipated by the music lovers of these two Hudson Valley cities.

### Zoe Fulton Charms Music Lovers at Oil City, Pa.

According to the Oil City (Pa.) News, "one of the rarest treats" ever enjoyed there was the concert given January 18 by Zoe Fulton, contralto, and Marie Hertenstein, pianist. The concert was under the auspices of the Schubert Club, of that city, to which organization music lovers who were present are deeply grateful. Of Miss Fulton's singing the News further states: "Her voice, although very forceful, is well controlled, and her notes rich and pure. Their genial warmth penetrated at once to the hearts of an audience." The Oil City Blizzard shared the opinion

of the News as to the excellence of Miss Fulton's work, saying: "Her voice is rich and full and capable of wide range. She sings with a depth of feeling that lent itself to the serious themes used." The same paper also spoke of her "splendid enunciation." The Oil City Derrick adds its quota: "Her tones were deep, rich and pure." Miss Fulton sang works by Meyerbeer, Handel, Mascagni, Donizetti, Henschel, Chadwick, Dvorak and Rachmaninoff.

### JOHN MCCORMACK IN "DON GIOVANNI"

Tenor Wins Notable Triumph.

John McCormack's last appearance of the season with the Chicago Opera Association, when he sang the role of Don Octavio in Mozart's "Don Giovanni," furnished this "noted singer of international melody" with what must be regarded as one of the great triumphs of his career.

When the guiding genius of the Chicago organization lays down his baton and leads a great audience in an enthusiastic outburst of appreciation, as Cleofonte Campanini did at the finish of "Il mio tesoro," it is indeed a great tribute.

It is a significant coincidence that it was on hearing Mr. McCormack in this opera a few years ago in Boston that another great conductor, Felix Weingartner, proclaimed him one of the world's foremost interpreters of Mozartian music. While it is also significant that when Lilli Lehmann set about selecting the cast for this opera, which was to have been given at Salzburg, the birthplace of the composer, eighteen months ago, had not war intervened, she invited John McCormack to sing the role of Don Octavio.

Of the recent performance in Chicago the Evening Post said:

"We have become so accustomed to thinking of John McCormack in terms of Irish ballads and 'I Hear You Calling Me,' that we are apt to forget what a remarkable singer he is when he finds the proper opportunity. When he came to his aria, 'Il mio tesoro,' he sang it in a way that brought back to us the true Mozart tradition—than which one can say no more.

"Mozart wrote for just such a voice and singer as John McCormack, and those long sustained phrases were of perfect beauty as he sang them, sounding so natural and spontaneous that for the moment you almost forgot the art that made them possible. But only for a moment, for phrases of such length, with runs and decorations of exceeding difficulty, are not sustained to the end with a tone of even beauty merely by chance. Usually these phrases have to be cut up and generally doctored to make them 'singable,' but Mr. McCormack probably said to himself that Mozart had had wide experience with actual flesh and blood singers and wrote according to what he had found they could do; therefore, if the men of Mozart's time could sing this music as written, he could, too, and he did, taking the phrases as they stood and making them sound the most natural thing in the world.

"It was so beautifully done that, after he had bowed before the curtain several times, Mr. Campanini had him stand there and repeat it.

"The next time that you hear Mr. McCormack sing a ballad don't forget that he has the power also to sing Mozart, and Mozart is the supreme test of an artist's quality."

The Chicago Daily News stated that "Mr. McCormack performed a feat in singing such as people tell their grandchildren about in after years."

### Merle Alcock Delights Brooklyn Audience.

At the concert given by the New York Symphony Orchestra in Brooklyn on Saturday afternoon, January 29, Merle Alcock repeated her triumph of the month previous as a soloist with that organization. On both occasions she sang the vocal parts of Walter Damrosch's "Iphigenia in Aulis," which work received its first New York performance at the pair of concerts given by the Symphony Society on December 17 and 19. Mrs. Alcock is particularly at home in this music, which affords her ample opportunity for the display of her beautiful contralto voice and consummate art.



Dr. Ernst Kunwald

## Cincinnati Symphony Orchestra

ESTABLISHED 1893

DR. ERNST KUNWALD, Conductor

"Dr. Kunwald is more than a musician; he is a savant—he is more than a savant—he is an artist."—*Deuries in Chicago American.*

KLINE L. ROBERTS, Manager

12 TIMES STAR BUILDING, CINCINNATI, OHIO

# GRAVEURE

In Recital at Aeolian Hall, January 25, 1916

*The New York Times, January 26, 1916.*

## LOUIS GRAVEURE SINGS.

Louis Graveure, baritone, gave his second recital of the present season at Aeolian Hall. His program included a group of modern German Lieder, three old English songs, four songs in French, Dvorák's cycle, "Biblische Lieder," and songs by the English composers, Goring Thomas, Villiers-Stanford, Elgar and Coleridge-Taylor. Again Mr. Graveure emphasized the fact that his voice is an exceptional one and that he commands resources that not every singer possesses.

For a singer who possesses in noticeable degree the attributes of virility and power, Mr. Graveure is surprisingly successful in making the transition to lighter moods, where deftness and technical finish count, such as in some of his old English songs. He was assisted at the piano by Coenraad V. Bos, whose contribution was as distinctive as usual.

*The New York Tribune, January 26, 1916.*

## GRAVEURE GIVES RECITAL.

His is a beautiful voice. Especially delightful yesterday was his singing of a group of old English songs—"Westron Wynde," Campion's "What If a Day?" and "Summer Is A-Coming In."

He possesses intelligence, taste and a rich, powerful voice. He was greeted yesterday by a large and interested audience.

*The Sun, January 26, 1916.*

## MR. GRAVEURE'S CONCERT.

BARITONE WHO SINGS WITH INTERESTING ART HEARD AT AEOLIAN HALL.

Louis Graveure, baritone, gave his second recital yesterday afternoon in Aeolian Hall. He was heard by a large audience, which included several members of the opera company and other professional singers. Mr. Graveure has earned for himself the serious consideration of singers as well as of music lovers and by reason of certain clearly defined merits. These were again displayed advantageously in yesterday's interesting program.

First of all this singer has a voice of much beauty and his breath support is so good that he is able to phrase with great breadth and with an appearance of reserve force which imparts to his singing an inspiring virility. His diction is uncommonly good and he employs it to aid him in setting forth interpretations which are usually well conceived.

In the use of head tones Mr. Graveure shows skill and taste. His singing is intelligent.

*The New York Herald, January 26, 1916.*

A group of German Lieder opened his program. Franz, Jensen, Wolf and Strauss were represented. Some old English songs followed. From the French he presented works of Debussy, Hahn, Duparc and Massenet. In all he disclosed a voice of beauty as well as of remarkable power and he used it with fine vocal art. An unusual number was a song cycle of Dvorák containing settings of some of the Psalms. His last group, containing four English songs, aroused the greatest enthusiasm. "Time's Garden," by Goring-Thomas, and Stanford's "Prospice," were repeated.

*The New York American, January 26, 1916.*

He sang in his familiar fashion, with valuable opulent voice, praiseworthy method and satisfying effect.

*The Morning Telegraph, January 26, 1916.*

## LOUIS GRAVEURE INTERESTING.

Louis Graveure, who has made such a success here this season, gave a remarkably interesting recital at Aeolian Hall yesterday afternoon, assisted by Coenraad V. Bos, the well-known accompanist, at the piano. Mr. Graveure has a remarkably beautiful voice and he sings with feeling and poetry. His program was a varied one, including songs of Strauss, Debussy, Franz, Dvorák, and a group of old English songs. Mr. Graveure's enunciation was remarkably clear in these English songs; in fact his whole bearing yesterday was polished and distinguished.

*The Evening Journal, January 26, 1916.*

Louis Graveure, baritone, appeared for the second time this season at Aeolian Hall. Mr. Graveure has proven himself an interesting singer of songs with a beautiful, powerful and well-managed voice.

*The Evening Mail, January 26, 1916.*

## LOUIS GRAVEURE SINGS.

A singer surely has the right to use any name he pleases in public. Louis Graveure has become a distinct personality of the concert stage, hence it is a mere waste of time and energy to inquire further into his identity.

His second recital, given at Aeolian Hall yesterday afternoon, was a veritable triumph, in which the singer scored as heavily with the art of his interpretations as with the natural and virile beauty of his voice.

Mr. Graveure's diction in general is a marvel of clarity. He succeeds in singing the English language quite as beautifully and intelligibly as the others.

## Management:

Antonia Sawyer, Aeolian Hall, New York

STEINWAY PIANO USED

## RALEIGH ENTHUSES OVER FARRAR AND ASSISTING ARTISTS.

New Date Registered on North Carolina City's Musical Calendar.

"The whole program was of a nature to delight the whole audience, musical critics and others as well. The occasion was a wonderful success, demonstrating afresh that Raleigh is ready to support the best artists. The thanks of the whole city and surrounding community are due the Rotary Club for their enterprise in securing such a treat for Raleigh and North Carolina. It was a success from every standpoint."

In this manner the Raleigh (N. C.) Times of January 25 sums up a column long glowing tribute to Geraldine Farrar, Reinald Werrenrath, baritone, and Ada Sassoli, harpist, who visited that city Monday evening, January 24. It caps the article in big and small headlines as follows: "Farrar Exceeded Even Highest Hope of Raleigh Hearers"; "Distinguished Artist Pleases Great Audience in Concert Monday Night"; "Auditorium Crowded"; "Rotary Club of Raleigh Scores Another Big Success for Capital City."

## Roderick White on Long Tour.

Roderick White, who was recently in New York for a few days, has left to go on a tour, which will take him to the Pacific Coast. Most of his concert dates are for California, Washington and Oregon, with some additional appearances in the Middle West during his return trip, which will keep him away from New York until late in March.

Mr. White's success on the Pacific Coast last season

resulted in these return dates, a distinct tribute to the excellence of his work.

## THEO KARLE WITH PHILHARMONIC.

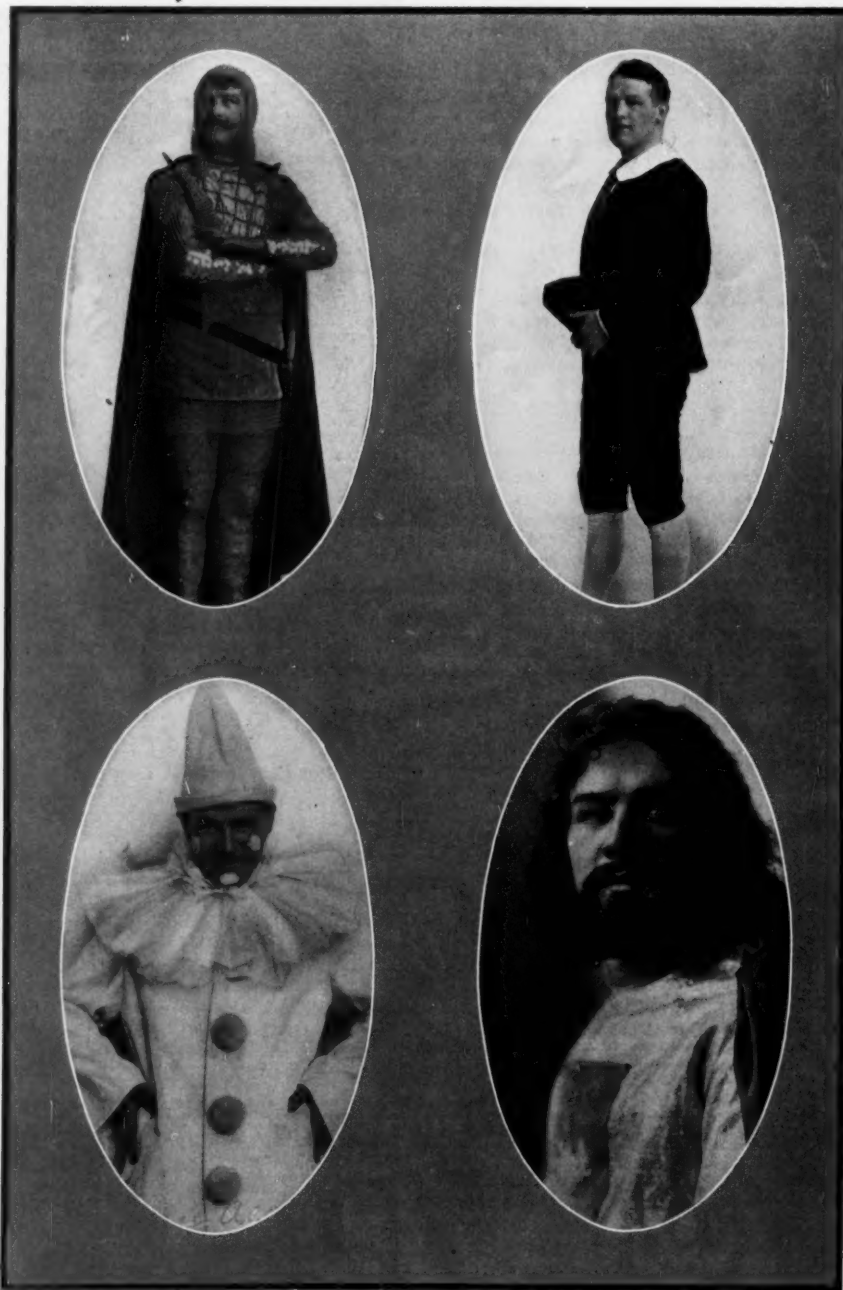
Remarkable Tenor to Tour with Great Orchestra—Karle's Versatility.

An added feature of the New York Philharmonic Orchestra tour, beginning April 1 and continuing for nine weeks (covering the greater part of the East and Middle West), is the personal selection by Josef Stransky of Theo Karle, the new tenor who has won such acclaim in the past few months.

The final arrangements for Mr. Karle were completed through Felix Leifels, manager of the orchestra, and Foster & Foster. Under the arrangement the Philharmonic brings Theo Karle to its patrons by engaging him on a long contract, by the week, covering the tour. The Philharmonic audiences are sure to greet with warm response the opportunity of hearing this remarkable new tenor.

Karle is especially fitted for the work in hand, as he has sung with many of the leading orchestras of the far West for the last five years. Besides his featuring as soloist, Theo Karle will, on account of his almost unlimited repertoire in oratorio and cycles, give a great impetus to the concerted work to be performed by the orchestra and the best choral societies throughout the country.

On this page are characteristic illustrations of Theo Karle in some of the operatic roles he has done. Several brilliant offers for opera have been received by him, owing to his ringing voice, his dramatic ability, and his commanding personality, but the young artist has decided to devote himself exclusively to concert appearances.



THEO KARLE, TENOR, IN "IL TROVATORE," "MARTHA," "PAGLIACCI" AND "LOHENGGRIN."

## NEW JERSEY.

(Continued from page 57.)

street, Newark, is chairman of the public concert committee. Tickets may be secured from him.

## NOTES.

Sidney A. Baldwin made his debut as a chorus conductor last Wednesday night when he directed the Southland Singers at their concert at the Hotel Netherland, New York. Under the heading "New York Brevities," on another page of this issue of the *MUSICAL COURIER*, this concert is referred to again. Mr. Baldwin, who is well known to Newarkers, is also organist of St. James Episcopal Church, Newark.

Robert B. Griesenbeck and Irvin F. Randolph will give a joint pupils' recital on Friday evening, February 4, at Recital Hall, 828 Broad street, Newark. Both Mr. Griesenbeck and Mr. Randolph are well known to Newark music lovers and musicians, and this, their first joint pupils' recital, ought to attract many who are interested in violin and piano music.

Alexander Berne was toastmaster last night, Sunday, at the weekly dinner of the Pleiades Club, at the Hotel Brevoort, New York. The guests of honor on this occasion were John Campbell and Eleanor Poehler. Those who are acquainted with Mr. Berne will know that an excellent program had to follow the "eats." A number of Newarkers were present.

Alice Nielsen will give a song recital at the Regent Theatre, Paterson, on Sunday evening, February 27 for the benefit of the hospitals of Paterson.

The benefit concert in aid of the milk dispensary of the Babies' Hospital of Newark, given last Thursday night, in Wallace Hall, Newark, is reviewed in another part of this paper.

The writer is the recipient of two new songs written by Mrs. Joseph A. Bergen, of 217 Hamilton avenue, Paterson. Both are excellent numbers and ought to have a large sale. One is dedicated to Enrico Caruso, and the other to Mrs. John McCormack. Mrs. Bergen has the knack of writing songs that are pleasing, and which ought to prove very popular. The writer wishes her every success in her work.

Considerable interest is centering about the recital Thursday night, in Wallace Hall, Newark, of Katherine Eyman, one of Newark's most popular pianists. Miss Eyman is one artist, at least, who always seems to draw a large audience, and her friends and admirers throughout Newark and the Oranges, as well as in New York, are numerous. A splendid program is to be looked for.

Dora Becker-Shaffer's second violin recital at Bucknell University, Friday evening, January 28, is reviewed on another page of this issue of the *MUSICAL COURIER*. The well known Newark artist repeated her great success of a few weeks ago, presenting another attractive program before a large audience.

A delightful concert was given last Thursday night, in the Mutual Benefit Building, 750 Broad street, Newark, by the employees of the Mutual Benefit Life Insurance Company, under the direction of James Philipson. The affair proved a great success for which Mr. Philipson deserves a great deal of credit. The concert was followed by a dance.

## VIVIAN GOSNELL HEARD IN INTERESTING PROGRAM OF SONGS AT AEOLIAN HALL.

## English Baritone's Singing Liked.

A baritone, new to the New York recital stage, and a singer of good timbred voice and range, marked musicianship and commendable style of delivery, was heard in an interesting program in Aeolian Hall, Monday evening, January 31. This was Vivian Gosnell, a singer of recognized merits in his own country, England.

Mr. Gosnell sang in English, German and French with equally good delivery in each and with especially distinct and admirable diction.

Handel's "Droop Not, Young Lover," Jones' "Go to Bed, Sweet Muse," Cesti's "Intorno All' idol Mio" and Carissimi's "Vittoria" opened the recital, at the conclusion of which it was evident that Mr. Gosnell's audience liked his singing and manner of presentation.

This was further established when he showed his adaptability to the Lied in the following German group: "Aufenthalt" and "Liebesbotschaft," Schubert; "Verrath" and "Salamander," Brahms; and two particularly pleasing productions of Erich Wolff, "Der einsame Pfeifer" (repeated) and "Selig mit Blutendem Herzen."

In his French selections Mr. Gosnell was likewise happy, i. e., in "Chanson de Route," Puget; "Les Cloches," Debussy; "Clair de Lune" and "Dans les Ruines d'une Abaye," Fauré.

Songs in English concluded the program: "Nocturne," Bauer; "On Your Midnight Pallet Lying," Spelman; "The

Vagabond," "Bright is the Ring of Words" and "The Roadside Fire" (Songs of Travel), Williams.

Mr. Gosnell's recalls testified to the sincere admiration of his audience and to his ability to please as a recital giver.

## Adelaide Fischer's New York Recital.

Monday afternoon, January 31, Adelaide Fischer, soprano, gave a recital at Aeolian Hall with Alexander Rihm at the piano. Miss Fischer is a young lady from Brooklyn who made her first public appearance in New York last



ADELAIDE FISCHER.

season quite unheralded, winning the unanimous praise of the critics. Her work at this recital more than sustained the promise which she gave then. She will be heard in a second recital later this season.

Monday afternoon her program opened with a group made up of: "Aria di Nicca," from "Sardanapalo" (Freschi), "Paris est au Roi" (eighteenth century) (Weckert), "Ah! lo so," from "Il Flauto Magico" (Mozart), "Polly Willis" (Arne).

After this came three groups, respectively, of German, French and English songs. Miss Fischer's opening group was rather novel in arrangement, inasmuch as the four numbers were in as many different languages. The singer proved to have a clear and distinct enunciation in each one of them. Her voice is very clear and pure, most agreeable in quality and seems to have gained in volume since her first New York appearance. Her singing was excellent, full of color and adapted itself to the mood of each number.

Of the first group perhaps "Paris est au Roi" was the most effective. The German songs were all so capitally done it is hard to choose between them, but "Was pocht mein Herz" by Franz, and the Brahms' "Ständchen" stood out; not because they were better done, but because they are the best of the group to sing for an audience. Among the French songs "L'Oiseau bleu," by Jacques Dalcroze, especially pleased the hearers and in the final group she was compelled to repeat "Pierrot," by Rühner, and one of the songs by Linn Seiler.

There was a large audience, a great many flowers and an insistence upon extra numbers at the end. Miss Fischer may well be satisfied with her recital. It was a distinct success and one well deserved by the fine all round excellencies of her work.

## TOUR OF THE PACIFIC COAST FOR FLORENCE HINKLE.

Many Important Engagements Booked for the Popular Soprano.

Florence Hinkle will spend the entire month of March on the Pacific Coast, where she is booked for recitals. That she will be warmly welcomed is evidenced by the large number of advance bookings already made, and her splendid art will, without doubt, at once establish her firmly and permanently in the regard of all her hearers.

During February Miss Hinkle appears in many important engagements in the East, which will occupy her time until just previous to her departure. On the return trip, however, she will be heard in concert and recital in

many of the important cities. This will be Miss Hinkle's first trip to the Pacific Coast, and, judging by her success in other sections of the country, it will not be her last.

## OBITUARY.

## William L. Peters.

William L. Peters, a well known violin maker, died of pneumonia at the Hartford, Conn., Hospital January 22, aged eighty-one years. A long time ago Michael Reidle, of Worcester, Mass., engaged Mr. Peters to make some slight repairs on his valuable Nicolas Amati violin, and, becoming interested in the work, Mr. Peters soon mastered the laws of vibration and tonal waves. In recent years he had an international reputation.

Ten years ago he was said to have repaired, or "treated," as he put it, more than 700 violins, and had made and sold 300 more. In addition to his Stradivarius, valued at \$4,000, he owned a Klotz bearing the date of 1770, a Salomon of Paris of 1750, and a beautiful instrument from the shop of Nicolas Gagliano.

He leaves a daughter, Mrs. William D. Smith, of New Britain, and two brothers, James Peters, of Douglas, and George Peters, of Brookfield, Mass.

## Emma H. Thomas.

Emma Henry Thomas, formerly prima donna of the Thomas Opera Company, died from pneumonia January 25 at her home, 142 Bruce avenue, Yonkers, N. Y. She was sixty-two years old. Mrs. Thomas was born in Brooklyn and was educated at Mount Holyoke College. She formerly was soprano soloist at St. Stephen's Episcopal Church, Philadelphia, and later sang in the choir of the Church of the Messiah, New York. Her husband, one son and two daughters survive.

## WANTED

**VIOLIN TEACHER**—A violinist (Premier prix par unanimité et avec distinction du Conservatoire Royal de Liege, Belgium, 1911) desires an engagement in the United States of America as teacher in a conservatory or music school. Address: F. Centurion, Avenida Espana y San Miguel, Asuncion, Paraguay.

## MARIE NELSON

Concert Pianist

TEACHER OF PIANO AND HARMONY

New Method

Results Guaranteed

Studio: 797 Crotona Park North  
New York City

Constantin

Nicolay

Basso

Chicago Grand Opera  
Association

Miss JULIA

ALLEN

Prima Donna Soprano

Just returned from a successful  
Concert Tour of Central  
America, is available for

Opera Concert Recital

Address:

325 W. 93rd St., New York

Phone, Riverside 6860

**LAURENCE BLONDHEIM** BASSO CANTANTE  
Management: LEO BRAUN,  
327 Central Park West, New York  
Telephone, Riverside 1366

**MARTHA S. STEELE** DRAMATIC CONTRALTO  
Concert Recital Oratorio  
Address: Wightman and Fair Oak Streets  
Pittsburgh, Pa.

**ARCULE SHEASBY** VIOLINIST  
Director Violin Department,  
Highland Park Conservatory, Des Moines, Ia.

**SABA DOAK** Soprano  
Concert and Oratorio  
Address: ALMA VOEDISCH, Manager, or personally at Plaza Hotel, Chicago. Superior 2680.

**REUTER** Pianist  
H 624 S. Michigan Avenue, Chicago

**FRANK MACH** Solo Violinist and Instructor  
Studio: 1511 Dodge Street - Omaha, Neb.

**HEINRICH MEYN** Baritone  
Concerts and Oratorio  
Vocal Studio:  
150 W. 59th St.  
Columbus 5493

**CAROLINE HUDSON-ALEXANDER** Soprano  
Soloist Plymouth Church, Brooklyn  
Management: LOUDON CHARLTON  
Carnegie Hall, New York

**James Harrod**

...Tenor...

### Engaged

Nov. 14. N. Y. Vanderbilt Hotel.  
Nov. 26. N. Y. Waldorf Astoria.  
Dec. 5. Hoboken Elks' Club.  
Dec. 6. Albany Symphony Orchestra.  
Dec. 11. Chicago (pending).  
Dec. 18. N. Y. Rubinstein Club.  
Jan. 14. Jersey City Choral Society.  
Jan. 18. Philadelphia Haydn Society.  
Feb. 8. Summit Choral Society.  
Apr. 23. Boston (pending).  
Apr. 27. Paterson Festival.  
May 2. Newark Festival.  
May 8. Ridgwood Choral Society.  
May 11. Jersey City Festival.  
Nashua Festival.  
N. Y. Liederkranz.  
N. Y. Arion.

Exclusive Direction, 1915-16-17-18  
**WALTER ANDERSON**  
171 West 57th Street, New York

**Helen Frances CHASE** COACH  
Concert Accompanist  
6 W. 98th St., New York Phone River 7600

**HETTIE SCOTT-GOUGH** SOPRANO  
Assistant to ETTA EDWARDS St. Louis, Mo.

**ETTA EDWARDS** Vocal Teacher  
4000 DELMAR BOULEVARD - ST. LOUIS, MO.

**Beethoven Conservatory** Special Low Rates for Beginners  
Send for handsome Catalogue to the Bros. FRERES,  
N. W. Cor. Taylor and Olive Sts., St. Louis, Mo.

**N. Y. School of Music and Arts** RALFE LEECH STERNER, Director  
Central Park West, Cor. 95th St.  
Dormitory for out-of-town students Tel. 679 Riverside

**MAX JACOBS** VIOLINIST-CONDUCTOR  
The Jacobs String Quartet New York Orchestral Society  
Address 9 West 68th Street, New York. Telephone 3970 Columbus

**ZONA MAIE GRISWOLD** Dramatic Soprano  
Concerts : Recitals : Festivals  
Persons Representative: E. A. Fimmen, 501 W. 121st St., New York. Telephone, Morningside 4887

**Ralph LEWANDOWSKI** Violinist  
**Francis Gould LEWANDOWSKI** Contralto  
Recital - Concert - Teaching  
5123 LIBERTY AVENUE, - - - - - PITTSBURGH, PA.

**The Tragedy of a Tin Soldier** \$1.25  
A new characteristic Suite for the Organ by  
GORDON BALCH NEVIN  
Composer of the popular Scherzo, Will o' the Wisp  
CLAYTON F. SUMMY CO., Publishers, 64 East Van Buren Street - CHICAGO

**ROYAL CONSERVATORIUM of MUSIC in LEIPSIC**  
Own building with one large concert hall and two small halls, also fifty teaching rooms. Founded by F. Mendelssohn-Bartholdy in 1843. Yearly attendance, 950 students of all countries. Students received at Easter and Michaelmas each year, but foreigners received at any time, in accordance with page 9 of the regulations.  
The course of tuition includes every branch of musical instruction, namely: Piano, all stringed and wind instruments, organ, solo singing and thorough training for the opera, chamber music, orchestra, and sacred music, theory, composition, history of music, literature and aesthetics.  
Prospectus in English or German sent gratis on application.  
Director of THE ROYAL CONSERVATORIUM of MUSIC DR. ROENTSCH

**SCHUBERT**  
**BARITONE**  
DIRECTION  
**WALTER ANDERSON**  
171 W. 57th ST., NEW YORK

**DORA BECKER** CONCERT VIOLINIST  
18 Hadden Terrace, Newark, N. J. Tel. 1139 Waverly

**VERA KAIGHN** SOPRANO  
718 College Ave. Pittsburgh, Pa.  
Management: NATIONAL BUREAU, 619 Park Bldg., Pittsburgh, Pa.

**CLARK HAMMANN** PIANIST  
1716 Chestnut St., Philadelphia

**MOLLY WILSON** CONTRALTO  
1217 Arapahoe St., Los Angeles, Cal.

**ROLAND PAUL** Tenor  
CONCERTS, COACHING, INSTRUCTION.  
RIANCHARD BLDG., LOS ANGELES, CALIF.

**Gunnar Peterson** PIANIST.  
1352 E. 62nd St., Chicago.

**MARIE KAISER** SOPRANO  
Management: WALTER R. ANDERSON  
171 West 57th Street. New York

**GERTRUDE CONCANNON** PIANIST  
Western Manager: H. E. Bannister, The Orville,  
9th and Forest Ave., Kansas City, Mo.

**ZOE FULTON** PRIMA DONNA CONTRALTO  
Address: 215 Wallace Bldg., E. E., Pittsburgh, Pa.

**FLETCHER-COPP** Lecturer on Inventive Musical Ability of American Child  
Fletcher Music Method  
N 31 York Terrace - Brookline, Mass.

**EULA DAWLEY** SOPRANO—Pupil of D'Aubigne.  
1716 Waverly Place, St. Louis, Mo.

**MARIE RUEMMELI** Concert Pianist  
2108 Lafayette Ave., St. Louis, Mo.

**DELMAR YUNGMEYER** PIANIST-ACCOMPANIST  
301 K. P. Block, Des Moines, Ia.

**WILL RHODES, Jr.** TENOR  
Pittsburgh, Pa.

**H. W. MAURER** TEACHER OF VIOLIN PLAYING  
Metropolitan Opera House, Suite 31,  
1425 Broadway, New York.

**ADELE KRAHE** Coloratura Soprano  
School of Bel Canto  
Parquet Tasse Pianos Guaranteed  
All inquiries, 300 East 86th Street, N. Y.  
Branch Studio, Carnegie Hall. Phone, Lenox 3784.

**EMILE REYL** Operatic Tenor and Lieder Singer  
OPERA SCHOOL  
Carnegie Hall, New York  
Phone, Circle 1350

**di BUTERA** CONCERT VIOLINIST AND TEACHER  
Carnegie Hall, New York  
Phone, Circle 1350

**Djane Lavoie-Herz** CONCERT PIANIST  
Touring Canada and United States  
Season 1915-1916  
Impresario: HUGO GOERLITZ,  
15 E. 40th Street, New York.

**MABEL RIEGELMAN** PRIMA DONNA LYRIC SOPRANO  
Late of Chicago Grand Opera Company, Boston  
Opera Company (Guest), Stettin Municipal Opera  
House (Germany).  
CONCERT-OPERA-RECITAL  
Season 1915-16 now booking  
Address: 905 Pacific Bldg., San Francisco

**ELIZABETH SPENCER** SOPRANO  
Direction: WALTER ANDERSON  
171 West 57th Street New York

